VOGUE

60c

AUGUST 15

ADVANCE NOTICE:
American Fashions
...what's in
...what's zing

BY JEAN KERR:
"Mom, Were You Ever
Miss Rheingold?"

Fashion geography
if you live in
the suburbs

ADVANCE RETAIL TRADE SUPPLEMENT

Opposite page 16



THE PRICELESS LOOK OF BLOUSES...

MACSHORE CLASSICS®

this strikingly embroidered cotton . . . $4.98



Macshore Classics, 1410 Broadway, N. Y. 18

PHOTO: JACQUES SIMSON



New York Manhasset White Plains Chicago Cleveland Boston



Peck and Peck

PHOTOGRAPHED IN LONDON BY RICHARD DORMER

Scottish tweed with an elegant British look

The great fashion idea here: a complete costume, arrived at by coordinating the texture and colouring of the plaid coat with the tweed suit. Pocket details of coat repeat those of the softly rounded, semi-fitted suit. Imported Scottish Towntree Tweed in blue with gray, or green with blue. 10 to 18. Both 139.00. The tweed hat, 14.95.

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GERALD SLATER

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WESTERN OFFICE
Wrigley Building, Chicago 11, Ill.
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631 S. Westmoreland Ave., Los Angeles 5, Cal.
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Vogue House, Hanover Square, London W.1.
Editor: Audrey Withers
Chairman: Harry W. Yoxall
Managing Director: Reginald A. F. Williams

FRENCH VOGUE
4 Place du Palais Bourbon, Paris 7
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone — LExington 2-7500

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

AUGUST 15, 1959



HORST

COVER

First inkling of the zing and variety in store for this year—a jacket of zebra worn here by Brooke Hayward, the daughter of Margaret Sullavan and Leland Hayward. Among the "anythings" it might be tossed over: the new browns, setting off zing waves of their own this autumn, this issue. Cardigan jacket of jet-and-tan Kenya zebra. Made by Ben Kahn from a Scaasi design. Also at: Roberts Brothers, San Francisco; Creed's of Toronto. Gilt and rhinestone jewellery at Altman's. Coiffure by Enzo da Perugia: a smooth, nicely calculated fling of hair, touched here by one of Roux's fawn-blond rinses.

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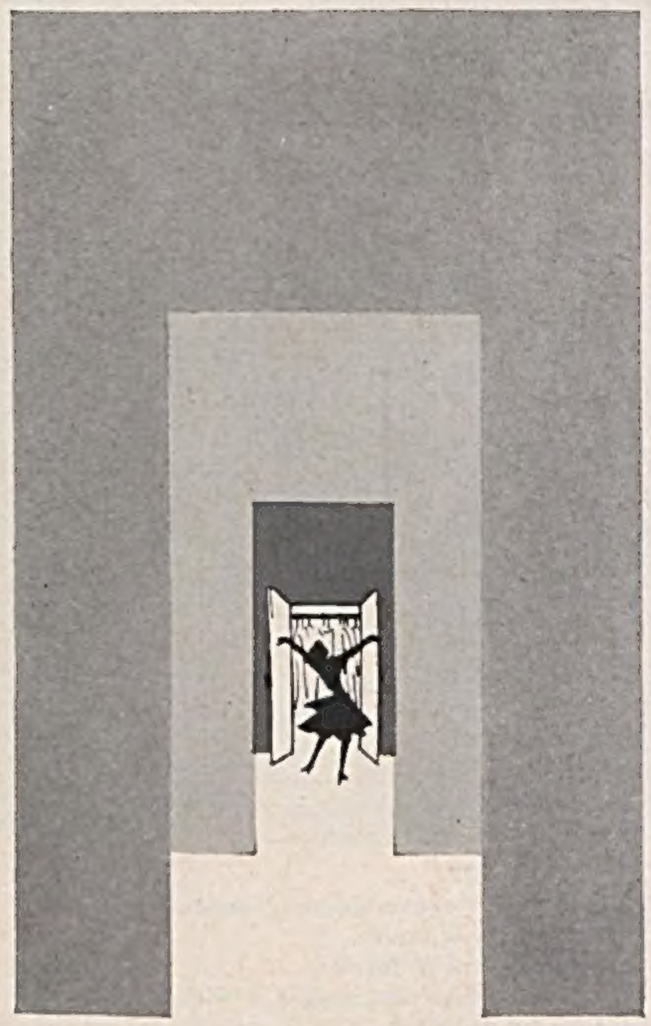
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Vol. 134, No. 3
Whole No. 2023

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Exposition

Frederick & Nelson

DIVISION OF MARSHALL FIELD & COMPANY

SEATTLE



marjorie michael

printed wool

A shadowy flower print in wool challis with rolled-away collar extending the neckline, a new stress on sleeves. A step-in dress with this autumn's subtlety and softness unfolding above a slim taffeta-lined skirt. Royal, amethyst or claret red. 10-20. **69.95**

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in a trio of important shapes, going places through the day. At top, *BEAU DRAPE* in suede; bottom, *ADIEU* in calf, both in deep-dark brown. At center, *ARROWHEAD* in brown Finger-tip suede, light and bright. Accent Shoes are priceless fashion . . . priced at just 10.95 to 12.95.

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LEATHER—
LUSCIOUS
FEEL—
YOU'LL
LOVE
TO BE IN
SOFTLINGS®
BY
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THE
FASHION
SHOE!



ABOUT $19. FOR STORE NEAREST YOU WRITE **MADEMOISELLE SHOES**, EMPIRE STATE BLDG., NEW YORK. A GENESCO DIVISION



To Girltown! 'Cause Girltown makes the best sportswear for little, middle-sized and quite grown-up girls. Emily Ann is wearing coordinates from the Crickets and Wickets collection. Sizes 3 to 6x, 7 to 14 and subteen sizes 8 to 14. As shown, in sizes 7 to 14, kilt-skirt is about $8, weskit about $5, shirt about $4. For the name of your nearest store, write to Girltown, Inc., 520 Eighth Avenue, New York 18, New York.

PRICES SLIGHTLY HIGHER IN THE WEST

to Girltown!®



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Regal unrolls the Red Carpet Collection, the most luxurious Fall sweaters in children's fashion history. *Ban-Lon® anchor trimmed cardigan, 3 to 6x, white, red or navy. Dressmaker pullover, 7 to 14, Ruby red, Sapphire blue or amber beige. About $4 each. At these fine stores or write to Regal Knitwear, 1333 Broadway, New York 18, N. Y.;* B. Altman & Co., *New York;* T. A. Chapman Co., *Milwaukee, Wisc.;* The Crescent, *Spokane, Wash.;* G. Fox & Co., *Hartford, Conn.* Goldwaters, Inc., *Phoenix, Ariz.,* Halle Bros. Co., *Erie, Pa.;* Hochschild, Kohn & Co., *Baltimore, Md.;* D. H. Holmes Co. Ltd., *New Orleans, La.;* J. B. Ivey & Co., *Charlotte, N. C.;* The Killian Co., *Cedar Rapids, Iowa;* Thomas Kilpatrick Co., *Omaha, Neb.;* Luckey, Platt & Co., *Poughkeepsie, N. Y.;* Harry S. Manchester, Inc., *Madison, Wisc.;* The Marston Co., *San Diego, Calif.;* Miller & Rhoads, Inc., *Richmond, Va.;* H. & S. Pogue Co., *Cincinnati, Ohio;* L. R. Samuels, *Ogden, Utah;* R. H. Stearns Co., *Boston, Mass.;* Paul Steketee & Sons, *Grand Rapids, Mich.;* John Wanamaker, *Philadelphia, Pa.;* H. P. Wasson & Co., *Indianapolis, Ind.;* Woodward & Lothrop, *Washington, D. C.*

VOGUE *idea sheet*

August 15–Advance Notice on American Fashions . . .
new suits, coats, day looks, all clued to 1959 hat thinking. Tell your customers, through your newspaper advertisements and window displays

. . . WHAT'S IN

. . . WHAT'S ZING

- ***the tweed suit with the same-tweed hat*** (pages 66, 68, 70, 71, 74, 75)
- ***the belted suit*** (pages 71, 74)
- ***the longer suit jacket*** (pages 71, 74)
- ***the belted coat*** (pages 66, 67, 75)
- ***the great fur zing with suits*** (pages 70, 72, 73, 75)
- ***the great new fur tailoring*** (on the cover; pages 98 to 101)
- ***feathered cloches, flat-crowned Bretons*** (pages 70, 71, 74)
- ***the covered late-day look, the long crêpe dress*** (pages 94 to 97)

VOGUE SAYS: "THE BROWN SHOE IS NEWS"
(pages 82, 83, 84, 85)

Six dashing day looks—
for the woman who lives in the suburbs
(pages 110 to 113).

Back-to-school clothes for the 7 to 14 girls—
based entirely on separates (pages 116 to 119).

Fashions in Living:
the 17th-century look; new ways with furniture, walls, floors, windows.

SPECIAL NOTICE

Vogue has charted a new HOW-TO-WEAR-COLOUR GUIDE for AUTUMN-WINTER 1959 showing how to combine ACCESSORY COLOURS (hats, jewellery, gloves, handbags, cosmetics) and SHOE AND STOCKING COLOURS with the new ready-to-wear colours. This guide is specifically designed for customer-help-at-the-counter; it can also be used as a ready-made fashion show guide; for window and interior display ideas; and sales training. Each full-colour fashion drawing will feature three changes in accessory plans. It is 11½″ x 12″ accordion folded. The cost: $7.50 for each plus postage. Bulk price for 50 and over: $5.00 each. Write: Vogue Merchandising Service, 420 Lexington Avenue, New York 17.

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$13.00 FOR 2 YEARS; $8.50 FOR 1 YEAR
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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES.

VOGUE, AUGUST 15, 1959, VOL. 134, NO. 3

Let these "VOGUE SAYS" quotes tell your autumn fashion story in newspaper advertisements and window displays

About suits and coats

Vogue says: "Tweed suit with a hat to match"
Vogue says: "Longer, belted jackets"
Vogue says: "Willowy jackets—over slim skirts"
Vogue says: "Tailored, shapely suits"
Vogue says: "Belted suits and coats"
Vogue says: "Furred suit jacket"
Vogue says: "Zingier tweeds"

About hats

Vogue says: "The suit-clued hat"
Vogue says: "Zingier tweeds—in hats"
Vogue says: "The feather-streaked hat"
Vogue says: "Feathered cloches"
Vogue says: "Cloches with tiny brims"
Vogue says: "Flat-crowned Bretons"
Vogue says: "Soft little fur fedoras"

About furs

Vogue says: "A jacket of zebra" (cover news)
Vogue says: "The great new fur tailoring"
Vogue says: "A little fur—a lot fashion"
Vogue says: "Fur zing—nutria necklace"
Vogue says: "A hamster lining—suit-jacket news"

About the shoe-of-the-year and stockings

Vogue says: "New shoe thinking—brown with everything"
Vogue says: "Brown—the shoe-of-the-year"
Vogue says: "Brown shces—with green, grey, black, blue, red"
Vogue says: "The zing of a brown shoe with black"
Vogue says: "Stockings—cued by clothes, in whispers"

About late-day clothes

Vogue says: "The late-day zing of black brocade"
Vogue says: "Theatre suit in brocade"
Vogue says: "At dinner now—the long crêpe dress"
Vogue says: "Late-day skirt with a swizzle stick of fullness"
Vogue says: "Espresso brown dinner dress"

About the colours and the fabrics in fashion

Vogue says: "News in clothes—the comeback of smooth cloth"
Vogue says: "News in clothes—the new sub-textures"
Vogue says: "Brown—from silty to black tea"
Vogue says: "Basso greys"
Vogue says: "Bitter-sweet greens"

About fashions for the suburbs

Vogue says: "Non-city fashion—dash and reality"
Vogue says: "Key clothes for the non-city woman"
Vogue says: "Suburbs dress—jacketed"

About back-to-school clothes

Vogue says: "New back-to-school clothes—separates"
Vogue says: "Kilts, jumpers, sweaters—workable separates"

About beauty

Vogue says: "Golden-red lipstick, moss-green eye shadow"
Vogue says: "Make-up zing—green eye shadow, liquid liner"

YOUR RELEASE DATE: August 13



the new shoe tailoring

is here:

andrew geller begins

an era of exciting

lightness in footwear—autumn '59

silhouettes that mark

this trend to

the Natural Shape

chicago san francisco miami beach atlantic city new york

autumn's
richest
fashion
flavor

demi tasse



Customcraft

AT FINE STORES • **SCHWARTZ & BENJAMIN, INC.** 112 WEST 34TH STREET, NEW YORK CITY

What is a little girl? She can be solemn as an old owl, silly as a goose. Spends hours getting her paper dolls perfect, then leaves them outside in the rain. She's very proper...when she feels like it. She loves rocking chairs that rock, looking at pictures of her mother when she was a little girl, and wearing

youngland dresses



Victorian elegance in Juilliard's combed twill-back velveteen with Venise lace. Zipper back closing. Nylon parchment petticoat attached. Fathom blue or Guardsman red. 3 to 6x, about $18. 7 to 14, about $23. At LORD & TAYLOR, NEW YORK CITY, / R. H. Stearns Co., Boston, Mass. / Marshall Field, Chicago, Ill. / The Halle Bros. Co., Cleveland, Ohio / The J. L. Hudson Co., Detroit, Mich. / L. S. Ayres & Co., Indianapolis, Ind. / Harzfeld's, Kansas City, Mo. / J. W. Robinson Co., Los Angeles, Cal. / Godchaux's, New Orleans, La. / Kaufmann's, Pittsburgh, Pa. / Sibley, Lindsay & Curr Co., Rochester, N. Y. / Frederick & Nelson, Seattle, Wash. / Julius Garfinckel & Co., Washington, D. C. or write to: Sam Landorf & Company, Inc., 112 West 34 Street, New York 1, New York. And in Canada, Kiddie Craft, 8561 St. Dominique Street, Montreal.

Golden Autumn debut



in David Crystal suits

Left: **EINIGER'S** houndstooth checked worsted with wool jersey overblouse. Black with red, royal or cognac. Sizes 8 to 18, 69.95.*
Right: **LEBANON KNITTING MILLS'** double-knit wool jersey with scarf-blouse of same. Heather gray, heather brown, navy combined with red or taupe with black. In sizes 8 to 20, 79.95.*

*PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES



Best & Co.
New York
Julius Garfinckel
Washington, D. C.
Montaldo's
All Stores
Bramson's
Chicago & Palm Beach

Golden Autumn debut in David Crystal suits



Above: **EINIGER'S** checked worsted with wool jersey overblouse. Black checked with burgundy, gray or royal. Sizes 8 to 20, 69.95.*
Below: **ATLEE FABRIC'S** diagonal-stripe worsted, wool jersey overblouse. Red or cognac striped in gray, gray blouse. 8 to 16, 79.95.*



Above: **DAVID CRYSTAL'S** own imported wool-and-mohair with tie-silk blouse. Imperial blue, green or red. Sizes 8 to 18, 69.95.*
Below: **DAVID CRYSTAL'S** exclusive, fine, lightweight black wool with black and brown silk plaid bow-blouse. Sizes 8 to 20, 75.00.*



*PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES



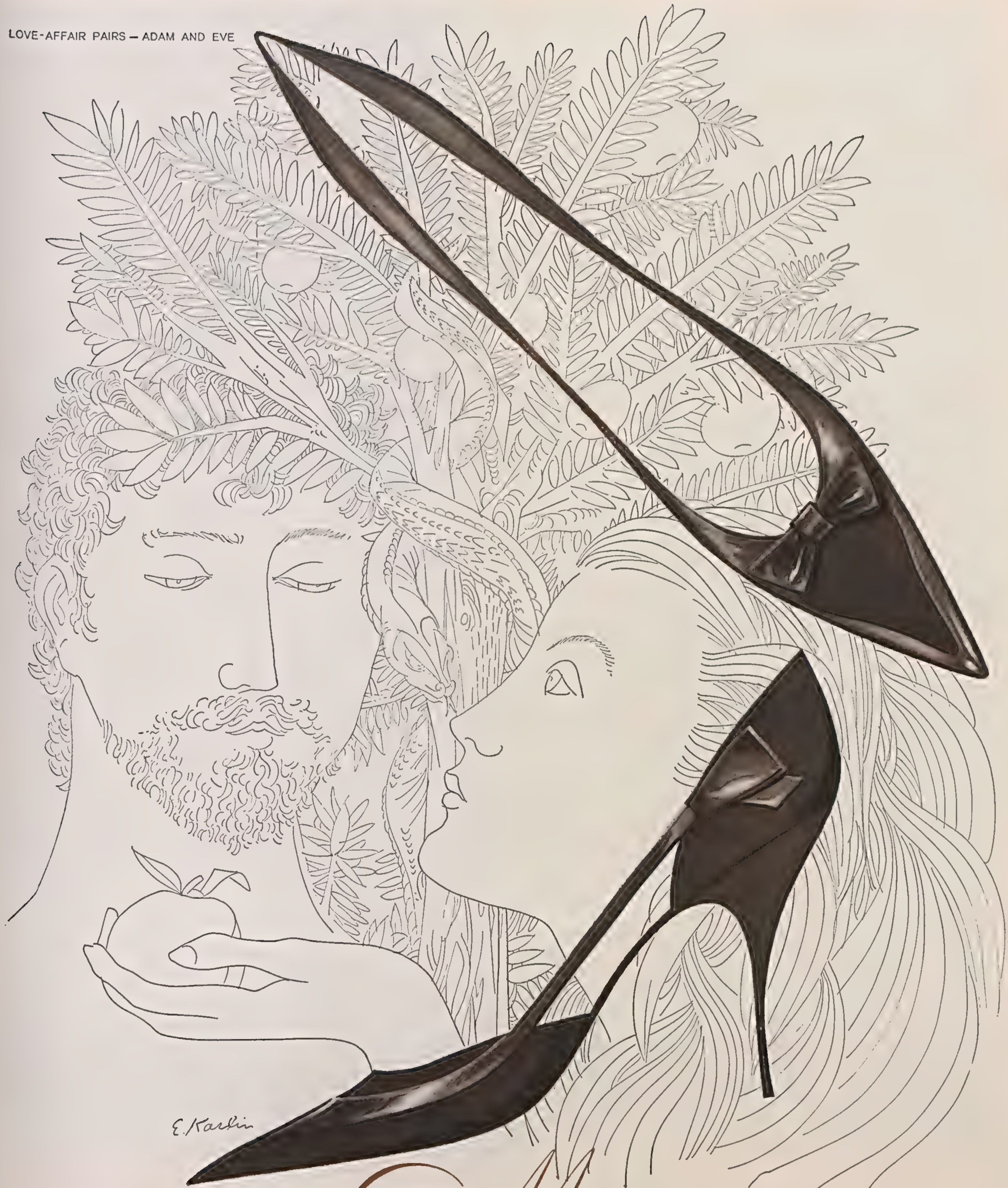
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Montaldo's
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LOVE-AFFAIR PAIRS — ADAM AND EVE



LOVE-AFFAIR PAIRS

Marquise

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SHOES

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a GENESCO division
*Slightly higher in the West

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Bernhard Altmann

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES



Dawn of the Important Sweater



Perfectly timed: Hockanum worsted perfectly shaped into the "little" dress that's destined to be loved and lived in. Junior sizes. About $50. Bonwit Teller, Neiman-Marcus, I. Magnin.





Photographed underwater at Silver Springs, Florida

Discovered ! Berkshire's Treasure Tints !

Stocking colors worth their weight in gold

BERKSHIRE took the plunge this Fall and emerged with 14 shimmering new stocking colors. Romantic "Treasure Tints"!

Discover SMUGGLER'S GOLD—a delectable golden caramel to wear with all your new browns and burnished golds. Accent yellow and green with SPANISH MOSS. Bring out the fiery warmth of your reds with RANSOM. And all your blues, from grey through navy to purple, look subtler with SEVEN SEAS.

Here's a clue to discovering Berkshire's Treasure Tints. Keep an eye out for this little buccaneer on hosiery counters everywhere —including Canada.



Quality at your feet



BROWN
SHOE COMPANY

Point of Interest

The look: Expect a wonderful reception in your dramatic slimmed suit paired with this season's all-important brown pumps, for that Life Stride look of perfection.

The shoe: One wonderful color, two leathers: cosmic kid trim on silky soft suede to make a point of texture contrast. Pert design for town—and for doing the town! 12.99. Other styles 6.99 to 12.99. Higher Denver West.

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the young point of view in shoes



Suit by Hannah Troy—Knoll Interior

LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS


SCULPTURE IN FASHION
The molded silhouette
dress, draped to follow the form
with subtle allure.
Beaudrape crepe in
sapphire, coffee brown, black;
sheer wool in taupe, dark brown,
forest green, royal.
Sizes 8 to 20.
About $55.
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this is the touch of Edith Henry®

. . . as young for your wardrobe as if you,
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The other Spain

BY FRANCINE DU PLESSIX GRAY

If Africa, as an old proverb says, begins at the Pyrenees, it stops short at Spain's northwestern corner—the gentle green region of Galicia.

This humid, Nordic region reverses every common preconception about Spain. It is as green as Normandy and as wooded as New Hampshire. The Galician is as tight-mouthed as the Sevillano is loquacious, as industrious as the Andalusian is siesta-loving, as superstitious as the Catalan is down-to-earth. Galician bagpipe music is as tenderly nostalgic as the Flamenco guitar is brutally sentimental.

A proverb about Galicia's four major cities gives this guide to the province: "La Coruña plays, Vigo works, Pontevedra sleeps, while Santiago prays. . . ." Playful La Coruña, a day-and-a-half's drive from Madrid, is the Biarritz of Galicia. Its extraordinarily moderate climate, influenced by the Gulf Stream, confines its temperatures to a low of 50° in winter and a summer high of 68°. Salmon and trout fishing are excellent in the Mero river. La Coruña, which was the landing place of English pilgrims on their way to the mediaeval shrine of Santiago, today has luxe seaside hotels, and smart shops.

Towards the southwestern corner of the region, the hard-working seaport of Vigo is surrounded by engaging white fishing villages strikingly resembling those of Brittany. The outskirts of Vigo offer even more magnificent beaches than La Coruña, with less luxurious, but good, hotels. Within a half-hour's driving distance one can visit the beautiful Romanesque town of Tuy, at the Portuguese frontier, and Santa Tecla, a hillside town with a noted view and recently excavated prehistoric dwellings dating to the fifth millenium B.C.

The most fertile and one of the most densely-populated of all Spanish regions, Galicia is a strictly agricultural and fishing region; yet it is most untypical of Spain in its evenly-distributed wealth and lack of large estates. It is safe to say that the great majority of the Galician population are self-sufficient family units who either own one acre of land, one cow and one sheep, or else a half-share in a fishing boat.

A typical Galician landscape on the drive, say, between Santiago and Vigo consists of a string of beautiful Renaissance towns surrounded by fertile green fields; the land is divided like a chequerboard into minute farm lots stretching down to the very edge of the sea. The fields of kale, corn, rye, wheat, staples of the Galician diet, are dotted with curious grain-cribs of cut stone said to be copies of pagan temples, shrines of pre-Christian deities of fertility. The sharp thumping of stonecutters' hammers punctuates the air; granite abounds in the region and the parsimonious Galicians, saving their wood to sell, even build their grape-arbours out of stone.

Women dressed in the black wool uniforms of Spain till the soil, while the men earn extra money repairing the state roads. In every village, cows and sheep are seen walked on a leash with the same concern as a poodle is walked around a New York City block. The deep *rías*, fjord-like inlets that cut into the coast, closely fuse agriculture and fishing. The human scale of the smiling countryside, of the tidy farmers' and fishermen's houses standing side by side, of the carefully-tended grapevines, sometimes stretched right across the road in total defiance of traffic, is gentle, intimate, and in total contrast to the sandy wastes of Andalusia and Castile.

Between Santiago and Vigo, sleepy Pontevedra is as refreshingly untouched a sixteenth-century town as Vigo is modern and energetic. Its massive escutcheoned houses and arcaded streets are worth a day's visit, which should include the lovely church of Santa Maria la Mayor and, for the fans of Zurbarán, the town museum. Pontevedra has the most attractive *parador* in Galicia: a sixteenth-century palace remodelled into a luxurious and romantic hotel, where a serving-girl is sure to tell you that Christopher Columbus was born in Pontevedra . . . the town fathers have been claiming the explorer as a native son for centuries.

But the first thought of the traveller in Northern Spain must certainly be Santiago de Compostela. Spaniards consider Santiago as the jewel of their country and, quite rightly, as one of the jewels of Europe. Its perfect Renaissance buildings, in a luxurious green valley that might have been painted by Constable rather than Goya, are an hour's driving distance from the three other major towns of Galicia, a day-and-a-half's car trip or two hours' plane ride from Madrid.

Its richly ornamented—in fact plateresque—façades untouched since the sixteenth century, unique in the world for the gold-and-black hue of its weathered stone, Santiago, with the exception of the mediaeval cathedral, is not only the most intact example left of Renaissance Spain, it is also the goal of the greatest pilgrimage next to those to Rome and the Holy Land.

The body of Saint James the Apostle was legendarily brought by his disciples to his Galician preaching-ground, where it lay undiscovered until a star (whence *campus stellae*, or Compostela) is said to have led shepherds to his tomb. As patron saint of Spain and of vagabond sinners, throughout the Middle Ages Saint James yearly drew hundreds of thousands of common and royal

(Continued on page 41)



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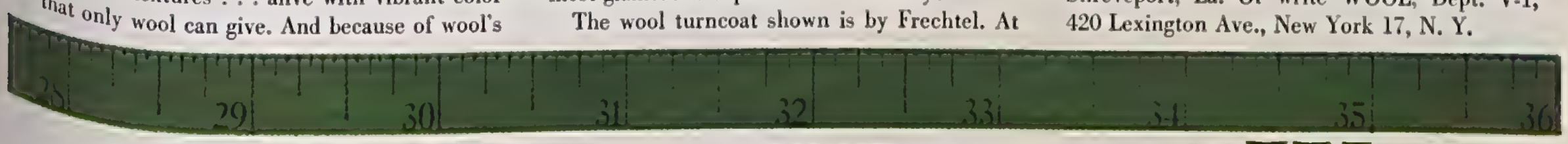






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Waltz gown, $8.95.
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Artemis

pearl bouquet

Lingerie shown on opposite page . . .

PEIGNOIR in Creme Café, Azalea Duet, Aqua Mist, Blush White or Ivory Duet, sizes S, M, L, **$14.95**

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ADAM, MELDRUM & ANDERSON CO.
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TULSA, OKLA.....BROWN-DUNKIN
WHEELING, W. VA.....STONE & THOMAS
WILLIAMSPORT, PA.....L. L. STEARNS & SONS
WORCESTER, MASS.....DENHOLM & McKAY
YORK, PA.....THE BON TON
YOUNGSTOWN, OHIO.....McKELVEY'S

THE OTHER SPAIN

(Continued from page 36)

pilgrims to his shrine.

During the Reformation, Santiago went into decline but the nineteenth century saw a renaissance that is still going on today. Over 800,000 pilgrims came to Santiago in 1954, Saint James's last Jubilee Year.

The mediaeval footpath (a few European pilgrims still travel to the shrine on foot) and the modern Madrid road meet five miles out of the city, upon a hill called Mont-Joie. These were the two words screamed by weary, footsore pilgrims as they caught their first glimpse of Santiago's long-awaited church steeples. And, although Galician roads now are as good as the average Spanish roads —which are far better than we are led to believe—the last stretch of mountain drive is steep enough to give the modern traveller an inkling of the pilgrim's relief.

Relief gives place to joy as one descends into the valley and into a city of rare and uncommon beauty. It rains over 300 days out of the year in Santiago and this humid climate has given a glowing black patina to the city's massive buildings and has adorned them with rich moss and lichen on the church steeples, and tiny plants sprouting in the city's many arches. Arriving at Santiago's Cathedral Square in the perfect light of after-rain, when the sun makes its daily entrance under a bank of blue-black clouds, one is confronted with one of Europe's most beautiful cathedrals shimmering with a blaze of green and ochre growth and fusing in its stone a mineral and vegetable splendour.

The largest mediaeval church in Europe, Santiago's Cathedral is of that rare twelfth-century transitional style which fuses Romanesque vigour with Gothic delicacy. Its immense and airy transept, 213 feet wide, is particularly impressive at the yearly feast-day of Saint James, on July 25, when Santiagans pour into their church to see a four-foot-high, 180-pound censer swung in an impressive orbit across the width of the church. The Cathedral of Santiago is the last church in Europe to keep this mediaeval tradition, originated when thousands of pilgrims slept in a church at a time, making a good job of fumigation completely necessary.

The Cathedral is bounded on each side by perfect Renaissance plazas: the spacious Quintana Square; the Plaza de las Platerías (still lodging the city's silversmiths) which crosses into the arcaded Rua del Villar where it is customary to take the evening *paseo;* the baroque Plaza de Azabachería, where the town's ancient craft of jet-carving is practised, and the immense Plaza Real, or Plaza de España, facing the famous West Portal of the Cathedral, with its memorable frieze of heavenly musicians surmounting the long, grave figures of the Apostles.

The cockleshell motif figuring in every sculpture of Saint James, and repeated throughout Galician architecture, brings to mind the oldest and loveliest of Galicia's many legends. It is said that a Christian knight drowning in a storm at sea was safely carried out of the waves on Saint James's white charger. On shore, the knight saw to his amazement that he and his horse were covered with a gleaming coat of cockleshells. Ever since, the *coquille Saint-Jacques* has been the symbol of Saint James.

Superstitions, as well as legends, remain among this impressionable Celtic race. Many Galician women travel across the province to ask Saint James for a wish, saying five paternosters, with their fingers in five time-worn grooves below the statue of the Saint on the Romanesque West Portal, the Portico of Glory. On the opposite side of the same pillar, men come to knock their heads against the stone forehead of Master Mateo, the great twelfth-century sculptor and one of the architects of the Cathedral, to acquire a part of his wisdom. And women wishing to get with child walk seven times into the waves at midnight on the nearby beach of Padrón, where Saint James's body is said to have been landed from Palestine. In the back country there still abounds the fear of the *Santa Compaña* or Holy Company, those purgatory spirits who supposedly haunt village streets at night, leave in their wake a strong smell of candle wax, and punish the living for not having prayed enough for the ascent of their accursed souls.

Generalissimo Franco, Galician by birth, gave Santiago, five years ago, the most luxurious

(Continued on page 46)





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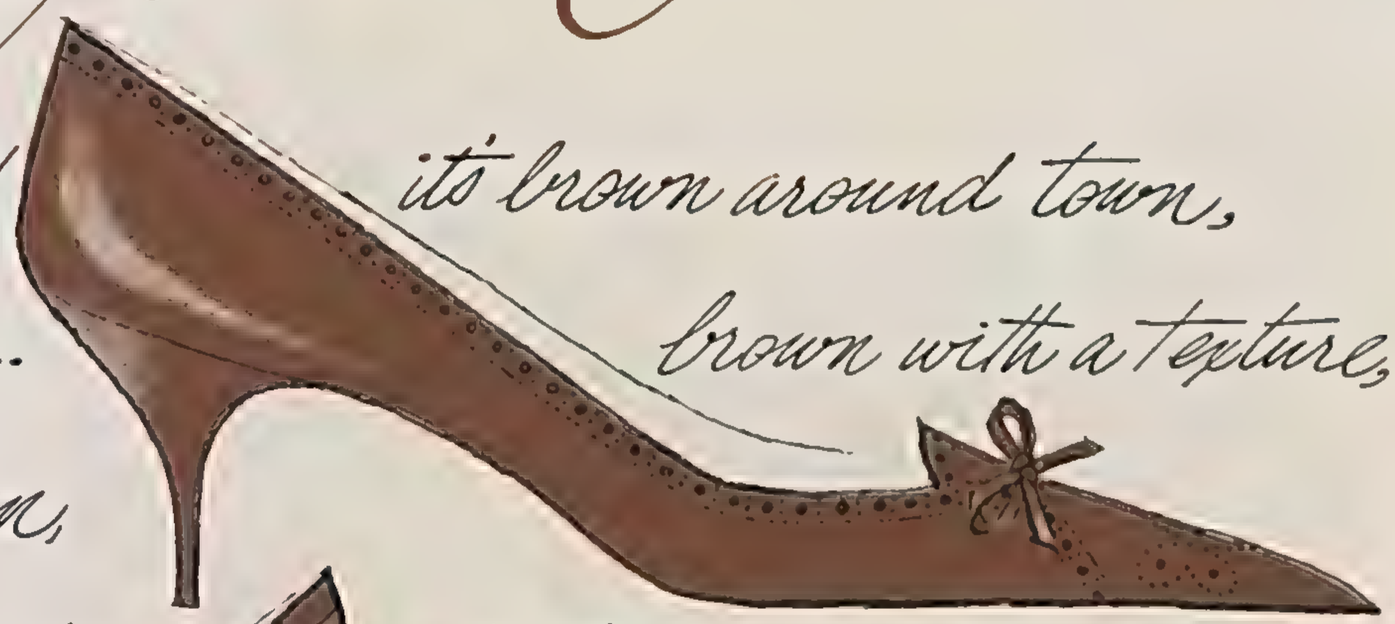
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JOSEP SCHNEIDER

fashion portrait

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COATS FOR GIRLS WITH ADD-A-YEAR HEMS

THE OTHER SPAIN

(Continued from page 41)

hotel in Spain, and one of the most romantic to be found in Europe. This fine plateresque hotel at the side of the Cathedral was built in 1505 by King Ferdinand and Queen Isabella as a hostel for Saint James's pilgrims. Today, the Hostal de los Reyes Católicos combines some of the most elegant architecture and antiques of Spain with such startling modernisms as a soda fountain, bowling alleys, a mambo orchestra playing five to midnight, which shock the more purist *aficionados* of Santiago's legend. A Muzak-like system, dialable at choice to classical or Flamenco music, is piped into each of its 165 rooms. (A royal suite reserved for Franco overlooks the Cathedral.) Yet a democratic Galician tradition still persists: any pilgrim has the right to three free nights' stay at this luxe hotel. The Hostal, incidentally, charges about six dollars for a marble-bathroomed suite.

Whereas the Spaniards' abundant café-conversation, as they put it themselves, "begins with a critique of politics, goes on to a discussion of women, passes to anecdotes on the previous subject, waxes to tender eulogies on the qualities of friendship, and ends in sleep . . ." the Galician would seldom get past the first stage. For he has a puritanical reserve on the subject of women, is highly abstemious, and, over and above all, most sparing of his words. It is constantly said in Galicia that if you stop a peasant on the road and ask him "Which is the way to Santiago?" his answer is likely to be a long, distrustful look and the reply: "*Are* you going to Santiago?" Although honest and hospitable upon further acquaintance, the Galician is suspicious of newcomers. And his proverbial avarice and craftiness have led to the legend that gypsies have never dared to enter Galicia for fear of being cheated.

It is a surprise that Galicia has a spa to offer. Radioactive sulphuric waters have made the Island of La Toja, about forty miles south of Santiago, the Vichy of Spain. Its Gran Hotel, with tennis, private beaches, and rates a fraction of those for the equivalent in luxury elsewhere, seemed unknown save for the inevitable British who discover a good vacation spot decades ahead of anyone else.

It was in La Toja that we discovered the uniqueness of Galician sea food. Stopping at the Gran Hotel for a cup of tea to tide us over to the two o'clock lunch hour, we could not resist a plate of fresh-caught shrimp set on our table by a waiter. We went on to trays of prawns, crayfish, lobsters, baby and giant crabs, and a variety of mollusks such as *vieiras*, the whole washed down with a delicious local champagne offered for thirty cents a bottle.

The saline integrity of the sea food, its smack of iodine, brine, and occasional sand, revealing it was brought from the net within the hour, made it the most extraordinary we'd ever tasted, as well as our largest meal in Spain. Yet, as we staggered to our feet, the waiter, with a special brand of Galician politeness, expressed his hope that we had not spoiled our appetite for lunch.

The abundance of dairy cattle and fresh vegetables as well as sea food, in fertile Galicia makes its cuisine one of the best in Spain. The olive-soaked *tortillas* and *paellas* of the dry central regions give place here to the *Pote Gallego*, a Galician *pot-au-feu*, made with a base of smoked ham, bacon, and mixed greens.

Galicians cook their fish well and some notable fish dishes are *bacalao al Vizcaina* (codfish in tomato sauce), *merluza* (hake), *bonitos en marmitos* (tuna fish), and *calamares en su tinta* (squid cooked in their own ink). A good Galician fish soup is equal to the best Marseille bouillabaisse and the Vigo specialty of mussels in sherry sauce is a delight. Cheese is delicious throughout Northern Spain and the best Santiago cheese, *queso de teta*, unashamedly shaped in the form of large women's breasts, makes up the window *décor* of most of the city's restaurants.

Galicians, it is said, emigrate in greater numbers than any other Spaniards—but return home in almost as great a number. After a few years of tempting his chance in the south of his country or in the Americas, the Galician usually returns patiently to till his paternal acres. And after a trip to Galicia one can understand this exile and return, this longing for the tender countryside; Galicia offers the respite of a gentle green serenity, and, above all, the charm of a beauty still undiscovered.



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Troylings

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LOWN SHOES, INC., AUBURN, MAINE

for YOU . . . if you appreciate
an extra-measure of
comfort, PLUS the extra-
pleasure of ultra-
smart styling . . .
Italian-inspired

Cortinas
by Fortunet

MORITZ
with new tear-
drop heel.

FLYER
with new spool
heel.

BOTH fashioned
of butter-soft,
waxed glove
leather. Red,
Ivywood Brown and
Black.

BEAUTIFULLY STYLED IN
American Leathers

Fortunet

Fortunets, 7.95 to 10.95 most styles

A GENESCO DIVISION • NASHVILLE, TENNESSEE



New hair subtleties—shades of ash

For hair to wear now: a loose, swinging-wave coiffure—
shorter, smoother—in one of the new ash colours,
available here in four shades ranging from
light ash-blond to medium ash-brown.
These, to cool down too-bright hair colours;
to give them a muted, flattering softness.
The hair-colour, Ash Magic by Rayette,
and the coiffure, at the Jay Thorpe Salon.

MAINSTAY SUIT

The following is a list of shops in other cities across the country where the David Crystal suit shown on page 103 may be found.

Alhambra, California	Bragg's
Anderson, S. C.	The Vogue Shop
Ann Arbor, Mich.	Collins Shop
Asbury Park, N. J.	Dainty Apparel
Baltimore, Md.	Miller Brothers
Bartlesville, Okla.	Montaldo's
Berkeley, Calif.	Roos Atkins
Binghamton, N. Y.	Drazen's
Boulder, Colo.	Scot's Ltd.
Buffalo, N. Y.	Hengerer's
Calexico, Calif.	Irene's Dress Shop
Canaan, Conn.	Dankin's
Carmel-by-the-Sea, Calif.	Cinderella Shop
Charleston, W. Va.	Peck's
Charlotte, N. C.	Montaldo's
Charlottesville, Va.	Town and Country Shop
Chicago, Ill.	Bramson
Chicago Heights, Ill.	The Rau Store
Cincinnati, O.	Jenny Co.
Clarksburg, W. Va.	Watts-Sartor-Lear
Colorado Springs, Colo.	Montaldo's
Columbus, O.	Montaldo's
Corona del Mar, Cal.	O'Brien's Specialty Shop
Decatur, Ill.	Semmel's
Denver, Colo.	Montaldo's
Duluth, Minn.	Arthur Silver
Durham, N. C.	Montaldo's
East Orange, N. J.	Doop's
Englewood, N. J.	Dorothy Hale
Eugene, Oregon	Bon Marche-Russell's
Erie, Pa.	Jeanne Louise Shoppe
Eureka, Calif.	White House Fashions
Evanston, Ill.	Bramson
Evansville, Ind.	Strouse & Bros.
Evergreen Plaza, Ill.	Bramson
Fargo, N. D.	Store Without A Name
Florence, Ala.	Earline's
Forest Park, Ill.	Bramson
Fort Dodge, Iowa	Hollywood Style Shop
Fremont, O.	Schmidt Hat & Gift Shop
Fresno, Calif.	Roos Atkins
Grand Rapids, Mich.	Alice Jane Dows
Greensboro, N. C.	Montaldo's
Hamden Plaza, Conn.	Fred Phipps
Harrisonburg, Va.	Jimmies Dress Shop
Hartford, Conn.	Stackpole, Moore Tryon Co.
Holland, Mich.	Jeane's
Hot Springs, Ark.	Montaldo's
Huntington, W. Va.	Brown's Apparel
Jamestown, N. Y.	Olga's Town and Country
Johnson City, Tenn.	King's
Johnstown, Pa.	Brett's
Joliet, Ill.	Al Baskin
Knoxville, Tenn.	Rich's
La Jolla, Calif.	John Hogan
Lexington, Ky.	Meyers
Lincoln, Neb.	Miller & Paine
Logan, Utah	Allen's Ladies Store
Long Beach, Calif.	Chrysteens
York, Pa.	Dudley's
Louisville, Ky.	Byck's
Lynchburg, Va.	Stork's
Madison, Wisc.	Simpson's
Mankato, Minn.	La Vogue
Milwaukee, Wisc.	McNeil and Moore
Minneapolis, Minn.	Harold
Missoula, Mont.	King's
Modesto, Calif.	Lee's
Muskogee, Okla.	Calhoun's
Nashville, Tenn.	Grace's
New Canaan, Conn.	Cherida
New Haven, Conn.	Fred Phipps
New Orleans, La.	Town and Country
New York, N. Y.	Best & Co.
Norfolk, Va.	Barber's
Oak Park, Ill.	Bramson
Oakland, Calif.	Roos Atkins
Omaha, Neb.	Nebraska Clothing Co.
Orlando, Fla.	Dickson & Ives
Palm Beach, Fla.	Bramson
Palo Alto, Calif.	Roos Atkins
Pebble Beach, Cal.	Littler Women's Apparel
Pittsburgh, Pa.	Wm. Penn Shop
Portland, Oregon	Nicholas Ungar
Pueblo, Colo.	House of Brides
Raleigh, N. C.	Adler's
Richmond, Ind.	Palais Royal
Richmond, Va.	Montaldo's
Ridgewood, N. J.	Jenny Banta
Riverside, Calif.	G. K. Christensen
Rolla, Mo.	Hope Dress Shop
St. Louis, Mo.	Montaldo's
St. Matthews, Ky.	Byck's
Sacramento, Calif.	Roos Atkins
Salem, Oregon	The Towne Shop
Salisbury, Md.	Benjamin's
Salt Lake City, Utah	Arthur Frank
San Fernando, Calif.	Lucille's Round the Clock
San Francisco, Calif.	Roos Atkins
San Jose, Calif.	Roos Atkins
San Mateo, Calif.	Roos Atkins
Savannah, Ga.	Fine's
Schenectady, N. Y.	The Imperial
Seattle, Wash.	Littler Women's Apparel
Sheridan, Wyo.	Angionette's
Stanford, Calif.	Roos Atkins
Stockton, Calif.	The Sterling
Summit, N. J.	Miss Nellie
Thibodaux, La.	Leon Block's
Utica, N. Y.	Eleanor Clinton's Shop
Vallejo, Calif.	Rosee
Washington, D. C.	Julius Garfinckel & Co.
Waynesville, N. C.	Hale's of Waynesville
Westfield, N. J.	Jane Smith
Wichita, Kansas	Lewin's
Wichita Falls, Texas	Perkins Timberlake
Wilmington, Del.	Finkel's
Winston-Salem, N. C.	Montaldo's
Worcester, Mass.	Richard Healy

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...and young fashions start leading a double life.

***Two*-faced young fashions are twice as much fun — in reversibles for boys and girls. One side is corduroy, the other a rich and soft blend of 70% Creslan acrylic fiber, 30% cotton. Creslan assures natural quick drying, protection against cold, permanent pleating, wash-and-wearability. Merry Mites for boys, Gay Sprites for girls. Both with famous growth-expanding features. At fine stores everywhere.**

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Creslan acrylic fiber is a product of American Cyanamid Company, New York.

CYANAMID

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DESIGNED FOR TODAY'S AMERICAN LIVING



Socialites
a red cross shoe



Costume by David Levine

Autumn-hued, fashion-cued. Slender, elegant pumps . . . distinctively detailed, instinctively fashionable. Shaded in brown to complement fall's many color moods. Superbly shaped in soft, luxurious leathers . . . foam-cushioned on lasts famed for fit. *Top:* Monte Carlo, *Bottom:* Twinkle. Socialites. **14.95**

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PENDLETON SPINS A FASHION YARN: Knit trim and Pendleton's fabulous fabrics . . . an exciting new alliance for an exciting new season! Jaunty jackets take top honors singly, but partnered with coordinated skirts, they're suited to take you from fall to spring, from campus to career, from hither to yon. *(Left)* Fully lined *Topmaster,* tweedy overplaid with knit collar, cuffs and back waistband, 29.95; matching *Tabmaster* skirt, 14.95; Pendlefleece turtle-neck, 12.95. *(Right)* Chevron tweed *Knockabout,* knit sleeves, 16.95; *Panel Pleat* skirt, 14.95; full-fashioned bulky slipover, 11.95.

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FAMOUS FOR FASHION AND FIT

COSTUME BY ABE SCHRADER HAT BY [illegible]

Fashion enchantment in the foot-flattering lines—our perfectionist touch in the soft, soft leathers and easy clinging cut. *Top:* Kenwood—squared toetip, extension sole, and smart city-suitable stacked heel. In soft unlined leather. *Center:* Viking—sleek chic in the slimmed mid-heel, laced-loop closing, pointed toe. *Right:* Harmony—elegant dress-maker pump, gently tapered toe, substantial mid-heel. In silky suede, peau de soie trimmed. *Bottom:* Robin—pointed semi-soft toe, beautifully tapered tall heel. Superb fitting classic. *On Model:* Starlet—tri-toned triumph. High heel, oval toe. Available in colors other than shown. In a wide range of sizes and widths. $12.95 to $14.95

Vitality Wanderlust Shoes from $9.95

VITALITY SHOE COMPANY, DIVISION OF INTERNATIONAL SHOE COMPANY, ST. LOUIS 66, MISSOURI

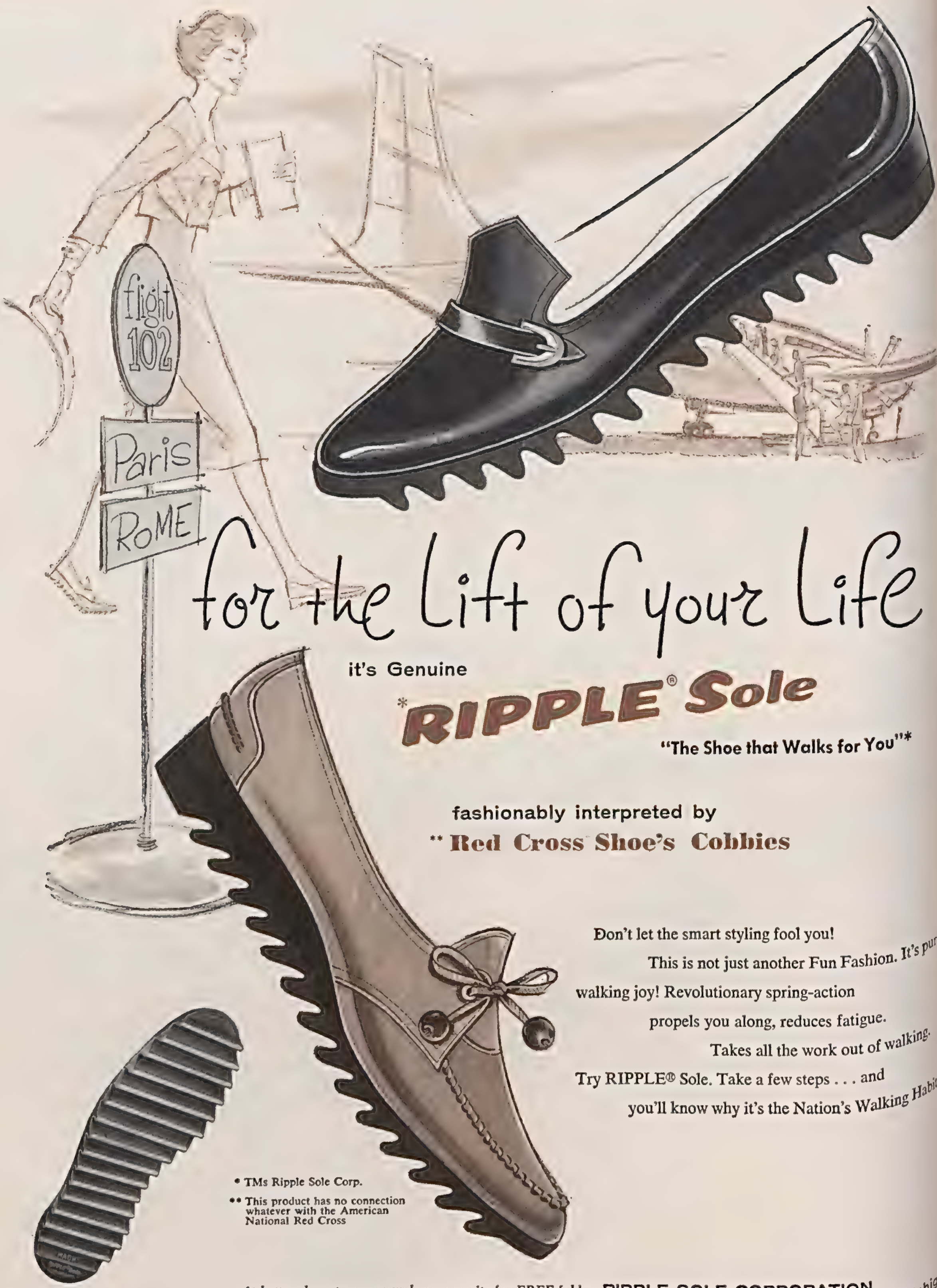


pottery browns

. . . terra cotta, bisque, ocher, sienna . . . earthenware tones thrown from the potter's wheel to enrich all your other colors this fall. In the lustre of calf or the softness of deldi silk or simple suede . . . with the purity of shape, the refinement of detail of the master craftsman. $12.99 to $14.99 at fine shoe salons everywhere.

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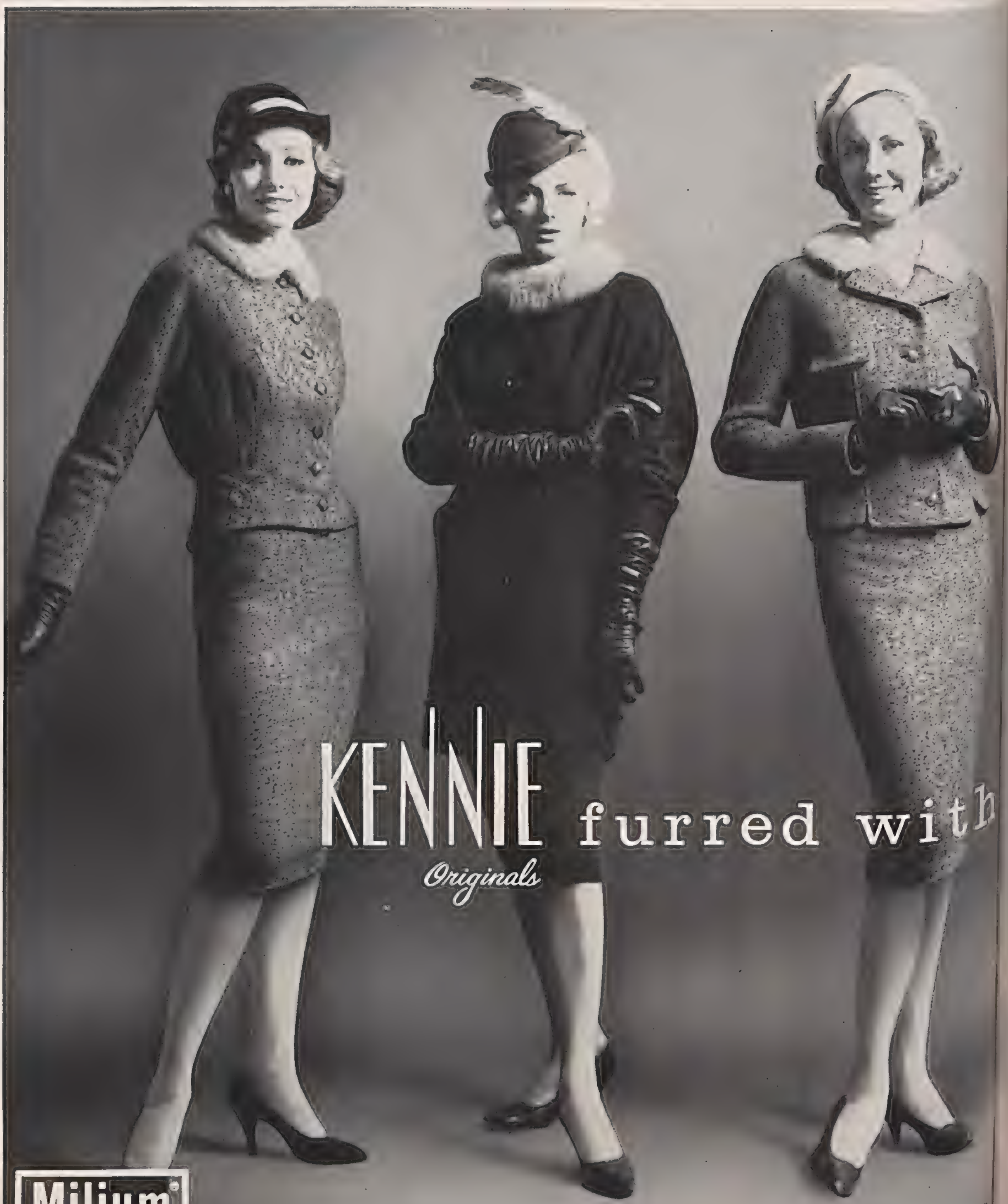
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heritage



Superb separates . . . under-played elegance in the happy heritage of simple good taste. These, and others in the collection, perfectly master-minded by our clever Mary Elizabeth . . . designed and color blended in Burgundy, Brique, Azure, or Loden. Sizes 8 to 18.
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The cloths of choice imported wools, the natural mink in rich
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Albany .....Vogue Casuals
Americus .... The Vogue
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Atlanta ..... Rich's
Atlanta ..... Joseph's
Athens ..... Bradley's
Augusta .....Fifth Ave. Shop
Augusta ..... Cullums
Brunswick ..... Altman Dress
Columbus ... . Kiralfy's
Columbus ... .J. A. Kirven
Dawson ..... Maloof's
Douglas . .....Fashion Shop
Gainesville ..... Millner
Macon ....Goldman's
Macon .... Stephen's
Moultrie .... Friedlander
Rome .....Esserman & Co.
Rossville .... Frances Shop
Savannah ....Town & Country
Savannah .... Fine's
Stateboro ..... H. Minkovitz
Thomasville ... Fashion Shop
Thomasville ..... Neel Bros.

IDAHO

Boise .....The Mode, Ltd.
Twin Falls Idaho Dept. Store

ILLINOIS

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Aurora ....Sencenbaugh's
Belleville . ..... M. Katz
Bloomington ....Livingston's
Bloomington .... Roland's
Carmi .... Mar Lee
Champaign . .....Robeson
Champaign Richard's Vogue
Charleston ... Dresswell Shop
Chicago . .....People's Store
Chicago .... Foyer's
Chicago ..... Gassman
Chicago ....Carson Pirie Scott
Chicago . . .. Baskin's
Chicago ... . Paddor's
Chicago ..... Madigan's
Chicago Hts. .... Rau Store
Cicero .. .. De Mars
Danville ..... Jules Straus
Downer's Grove .. Lloyd's
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Muncie ....The Fashion
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Terre Haute . . .. Jame-Wolf
Terre Haute . .....Meis Bros.
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Cedar Rapids . . Killian Co.
Cedar Rapids ...Armstrong's
Davenport . . . .Scharff's
Des Moines . . ..Wolf's
DuBuque . . . Stampfer's
DuBuque . . . . . Stevens
Fort Dodge Hollywood Shop
Ottumwa . . .. . Peoples
Ottumwa . . Libson Stores
Sioux City .. Fantle's
Waterloo . . .. Wolf's
Waterloo .. . James Black
Webster City . . Eichman's

KANSAS

Kansas City The Leader
Pittsburgh . . .. . Ramsay's

KENTUCKY

Ashland Smart Shop
Bowling Green Sam Pushin
Danville ... . Cinderella
Frankfort . . . . Capitol
Henderson . . . . . Bohn's
Louisville . .. Fleischer's
Louisville Kaufman Strauss
Louisville . H. P. Selman
Louisville . G. Moore
Madisonville Baker Hickman
Mayfield Vanity Shoppe
Mount Sterling ....Oldham's
Owensboro . .. . ..Levy's
Paducah . Jean's
Paintsville . Frails
Somerset Fair Store
Winchester . Vic Bloomfield

LOUISIANA

Alexandria . . Hixson's
Baton Rouge . Goudchaux's
Baton Rouge . . Corinne's
Monroe .... Field's
New Orleans . Keller-Zander
New Orleans
Maison Blanche
New Orleans . D. H. Holmes
Rayne . ... . . Mervine Kahn
Shreveport . . Palais Royal
Shreveport ... ... Rubenstein

MARYLAND

Annapolis .. The Leader
Baltimore . . . Hecht Co.
Baltimore ... Wetzler's
Cumberland ... .. . Lazarus
Frederick . . Hendrickson's
Hagerstown .. . .. Fleisher's
Salisbury . .. .. Benjamin's
Salisbury . R. E. Powell Co.
Silver Springs .. Jos. Harris

MASSACHUSETTS

Boston .... Morton's
Boston .. ... Franklin Simon
Brockton .... Porter's
Dorchester .... Ernstein's
Fitchburgh . . . . . Miller's
Gloucester . Wm. Brown
Haverhill .... Grad's
Holyoke . ... Steiger's
Hyannis . . .. Haskel's
Lawrence ....Russem's
Leominster .... Lubin's
Middleboro .... Boston Store
Pittsfield .. England Bros.
Quincy .. . . Sheridan's
Salem .. . . M. H. Baker
Southbridge . ... Goodwin's
Springfield ... . Peerless
Waltham .....Riseberg's
Westfield .... Block's
Worcester .....Marcus

MICHIGAN

Battle Creek ... ... Powers
Bay City ..... W. R. Knepp
Cadillac ... . Cochrane's
Detroit ..... Franklin Simon
Detroit .. .. Zulebach's
Flint . ...Mass Bros.
Grand Rapids .....Sarrett's
Grand Rapids .. Vanderveen's
Jackson .... Elaine Shop
Kalamazoo .... Purcell's
Kalamazoo .... Gilmore Bros.
Lansing .... Green's
Lincoln Park ... . Fisher's
Midland .. .. Boyd's
Muskegon ....Lahey-Rees
Muskegon . . ... Grossman's
Port Huron . ..... .Sperry's
Ypsilanti . .. .Dixie Shop
Zieland ... .Jaardas

MINNESOTA

Albert Lea
Skinner Chamberlain
Duluth . Maurices-Albenberg
Minneapolis . . Rothschild's
Rochester . . . .. Massey
St. Paul .. . David Edwin's
St. Paul . . . . . Cook's
Virginia ... . Robert's

MISSISSIPPI

Brookhaven . . . Benoit's
Canton Apparel Shop
Clarksdale . . Marion Shop
Greenville Nelms & Blum
Hattiesburg The Vogue
Jackson The Vogue
Jackson . . . Evans
Laurel . Williams
Meridian . The Vogue
Natchez . .. George's
Vicksburg ... . . Style Shop
Vicksburg . Valley Dry Goods

MISSOURI

Carthage . ... Ramsay's
Cape Girardeau
Buckner Ragsdale
Cape Girardeau Hecht's
Columbia .. Parks Dept. Store
Hannibal . . .Emporium
Jefferson City .. Purple Shop
Joplin .. .. . .Kassab's
Kansas City
Emery, Bird & Thayer
Kansas City . .... Kline's
Kennett . James Kahn's
Lexington . Reed's
Maplewood .. . . . .Martyn's
Poplar Bluff . Chas. Miller
Sedalia . . . Sages
Sedalia .. . C. W. Flower
St. Joseph Townsend & Wall
St. Louis .... .. Scruggs-
Vandervoort & Barney
Sikeston . Buckner Ragsdale
Springfield . M. Netter
Wellston Emporium

NEBRASKA

Alliance .. . . Rhoad's
Grand Island S. M. Wolbach
Lincoln .. . . . . Ben Simons
Omaha .. .. Nateison's
Omaha .... Thos. Kilpatrick

NEVADA

Las Vegas .. ..Fanny's

NEW HAMPSHIRE

Berlin .. . .. Naboshek's
Manchester . . .. Sidney's
Nashua . . . . .. Harper's

NEW JERSEY

Asbury Park . . . Abrams
Belleville . .. . Edmar's
Camden .... . . Lester's
Dover . .. . Co-Ed
Freehold . .. .Main Cloak
Linden . . ... Edmar's
New Brunswick . Town Shop
Passaic .. . .. Wechsler's
Rutherford . . . Drucker's
Trenton . . . S. P. Dunham

NEW YORK

Albany . . John G. Myers
Albany . . . . . Muhlfelder
Amsterdam . . . . Fashion
Auburn .. Wm. B. Hislop
Batavia .. . . Alexander's
Batavia .. . . C. L. Carr
Brooklyn . .. .Martin's
Buffalo ... . . Hens & Kelly
Buffalo .. .. . J. N. Adam
Catskill .. . . Fashion Shop
Elmira .... Gorton-Coy
Endicott .... Mc Lean
Floral Park ...Fashion Nook
Flushing . ...B. Gertz
Forest Hills ..... Rose Marie
Franklin Square
Advance Furs
Hempstead ....Marthe Robet
Hicksville .....B. Gertz
Hornell ..... . Rosenbaum
Jackson Heights .. Field's
Jamaica . ... Buckner's
Jamaica .... B. Gertz
Jamestown ... Haber & Klein
New York ... Franklin Simon
New York .... .Gimbel's
New York . John Wanamaker
Newburgh . J. Schoonmaker
Niagara Falls ... . Wellesley
Niagara Falls . ..... Beir Bros.
Oneonta . .....Bresee's
Oswego .....Shapiro
Poughkeepsie. Luckey Platt
Rochester ....E. W. Edwards
Rome ....Simpkin's
Schnectady . . .. Carl Co.
Schenectady ....Jo-Ann
Syracuse ... .Rhea Crane
Syracuse .... .Fleischer's
Syracuse ..... . E. W. Edwards
Troy ....Denby's
Tupper Lake .. . Ginsberg's
Utica .... J. B. Wells
Valley Stream .. .. .Gimbel's
Watertown . .. . Herr's
Yonkers . ...Gimbel's
Yonkers . .. . Schiller's

NORTH CAROLINA

Asheville .. ..Winner's
Asheville . .... . Bon Marche
Burlington .. Sidney B. Guyes
Charlotte . .Best Shops
Charlotte . . ..Purcell's
Dunn . . .. Gainey's
Durham .. ..Baldwin's
Durham ..... Piedmont Dress
Fayetteville . . Fleishman's
Fayetteville ....Capitol
Gastonia .... Smart Shop
Greensboro .. .Prago-Guyes
Greensboro .... Meyers Co.
Greenville .... . Brody Bros.
Greenville . ..... C. H. Forbes
Hickory .. .. Melville
High Point .. . . Rosaine
High Point . ...Tobias
Kinston . ... Brody Bros.
Leaksville . . . .Flynn's
Lumberton ... Fleishman's
Morganton .. .. Lazarus
Monroe ....Smart Shop
New Bern ... Fashion Center
New Bern ....Donna Shop
Raleigh .....Burton's
Raleigh ....Ellisberg's
Rockingham ... ...Kay's
Rocky Mount ... . Vogue
Salisbury . . ..Guyes
Shelby .. ..H. S. Cohen
St. Paul .....Ida's
Statesville ... .Spainhour
Washington .....Lewis & Co.
Williamston ....Ann's
Wilson . ... .Barshay
Winston-Salem ....Arcade

NORTH DAKOTA

Bismarck .....Robertson's
Fargo ....Moody's

OHIO

Akron ....M. O'Neil
Akron .....A. Polsky
Bellaire .....Minerva's
Canton .....Vicary's
Canton .....Polsky
Cincinnati .....Rollman's
Cleveland .....Halle Bros.
Cleveland..Mary's Style Shop
Columbus .....Madison's
Coshocton ....Golden's
Dayton .....Jos. Thal
Elyria .....Fay Co.
Fremont .....Joseph's
Hamilton
Martin's Town & Country
Hamilton .....Wilmur's
Ironton ....Smart Shop
Lakewood .....Carson's
Lima ....Madison's
Lorain .....Smith & Gerhart
Mansfield ....Golden Russel
Marietta . .. . Bonham
Marion ...Sutton & Lightner
Mayfield Heights
Mary's Style Shop
Middletown . .. . Central
Mount Vernon . . .. .Rudin's
Newark . ..... J. J. Carroll
Portsmouth ....Atlas Fashion
Portsmouth ... Marting Bros.
Sandusky ... . Caryl Crane
Springfield ... ...Vogue Shop
Steubenville .....The Hub
Steubenville . .. . Reiner's
Washington Court House
Steen Dry Goods
Youngstown Chas. Livingston
Zanesville ...H. Weber & Son

OKLAHOMA

Ada ..... Field's
Ardmore ..... Daub's
Oklahoma City ..... Street's
Oklahoma City
Peyton Marcus
Shawnee .....Greene's
Tulsa . .....Renberg's
Tulsa .....Field's

OREGON

Eugene ..... Kaufman's
Portland .....Bedell's

PENNSYLVANIA

Allentown .....Adams
Altoona .....Wm. F. Gable
Beaver Falls .....Taylor's
Beaver Falls .....Berkman's
Braddock .....Berman's
Butler .....Jaffe's
Carbondale ....Globe Fashion
Clearfield .....Brody's
Clearfield ....Leitzinger Bros.
Du Bois .. ..Leonardson's
Du Bois .....Witten's
Easton .....Horn's
Easton ..... H. B. Sigal
Erie .....Halle Bros.
Greensburg ..... La Rose
Greensburg....A. E. Troutman
Hanover .....Baker's
Harrisburg ....Wm. Schleisner
Harrisburg ....Worth's
Hollidaysburg Geo. Williams
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New Castle
New Castle Dry Goods
New Kensington
Silverman Dept. Store
New Kensington ..... Hart's
Oil City
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Philadelphia
Sachs Frankford
Pittsburgh .. ..Azen
Pittsburgh .....Jos. Horne
Pittsburgh ....Lorraine's
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Tamaqua .....Sheld's
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Uniontown .... Metzler's
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Washington .. Caldwell Store
Westchester .....Mosteller's
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Fowler, Dick & Walker
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Pawtucket ..... Peerless
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Columbia .. . ... Haltiwanger
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Greenwood .... Style Shop
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Laurens ..... Murray Garber
Newberry ... .. .The Fashion
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Miss Stella Jebb and Mrs. Aristotle Onassis



Mme. Francis Fabre

Paris beauties at a summer party

This year the Paris beauties have a new magnificence that happens, it seems, when a smooth bouffancy of hair tops a very bare evening dress, lighted by great jewels. Some of the women who have this look were photographed recently at an amusing surprise party given by the Baronne Guy de Rothschild on her husband's birthday. At Ferrières, the Rothschild château, she entertained one hundred and eight guests, all properly secretive. When they arrived on the scene at a quarter of nine in the evening, they hid their cars in the shadowy stretches of park around the house, so that when the Baron Rothschild came in, still wearing his business suit, he was indeed completely astonished. After dinner there was dancing in one of the great salons, changed for the night into a boîte decorated as it might have been in the era of Princesse Mathilde. The birthday cake, a sugared model of the château, flickered entrancingly with a hundred and sixty tiny lighted windows.



In profile: Mme. Georges Emmanuel, left, and S.A.R. Princesse Maria-Pia of Yugoslavia



The hostess, Baronne Guy de Rothschild; her hair, a casque of curls

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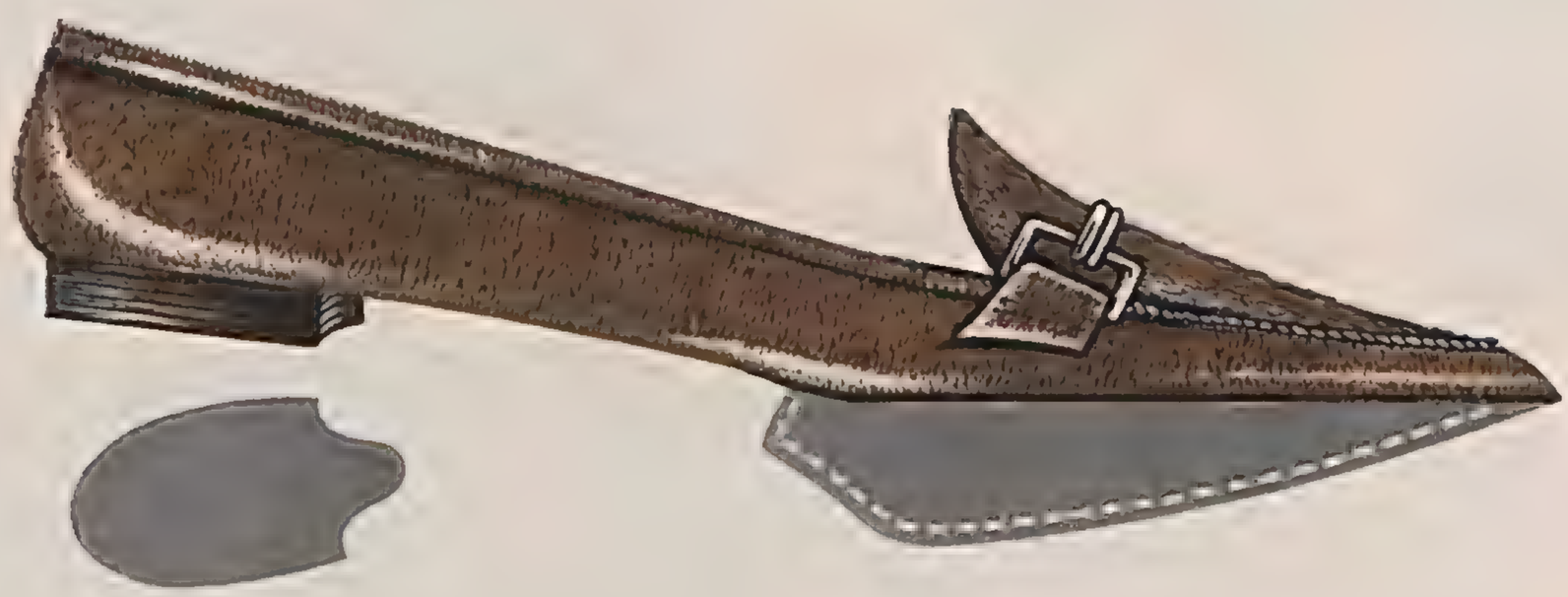


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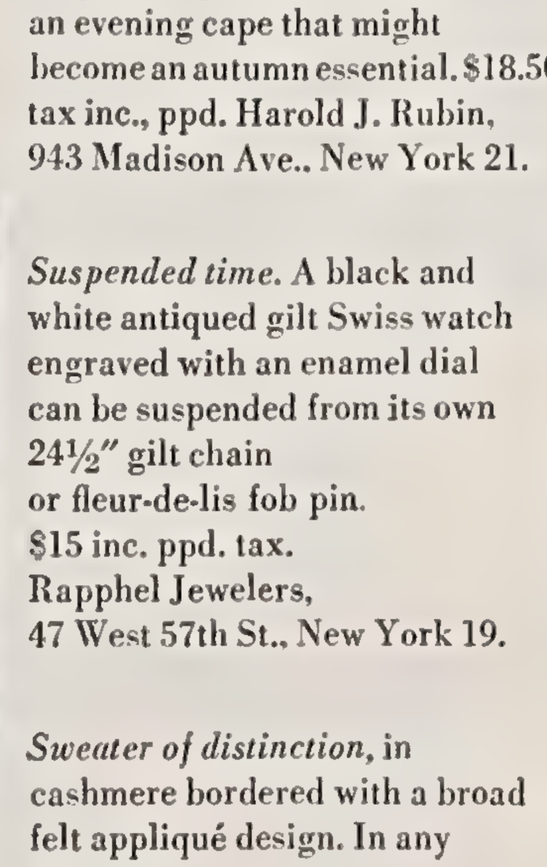
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MIEHLMANN

Sweater of distinction, in cashmere bordered with a broad felt appliqué design. In any colour. Sizes 34 to 42. $65. Grace Benson, Box 132, Wayland, Mass.

The Chinese jacket, right, is made of turquoise, coral, or beige cotton, has frog closings, and can be worn on its own as a smock or with these black cotton houseboy pants. Both, in sizes 10 to 18. Jacket, $5.95; pants, $4.95; ppd. Elizabeth McCaffrey, Dept. SH8, Northport, Long Island, New York.

African high-spots. The belt and handbag here are made of African leopard lined with black calfskin. Belt, sizes 24 to 30, $13.50; 8½" x 8" handbag, $49.50, inc. tax, ppd. Oce Leopard, 244 West 39th St., New York 18.



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VOGUE

AUGUST 15, 1959

Vogue's eye view of the fashion year... starting now

About now, fashion starts a fresh new fiscal year. One woman might reckon with it by dragging an armchair to the closet, there to calculate the next season's replacements, step by passive step.

Another woman's approach (and we like this better) is to begin with one impulsive rise to fashion power—the rise, perhaps, something like the illustration here: a sketch by Paul Klee, called a solid sequence, that describes "a subject, climbing a flight of steps, with his energy increasing from step to step."

At the beginning of the steps, we think, should be one excitement (a coat or hat or dress) with all the zing to give the sequence of autumn shopping a solid start.

Impulse-buying? Yes, and of the most constructive kind; point being, your clothes plan—and you do need planning after the first leap—starts with pleasure. For a sampler of smashing sequence-starters, read on.

Illustration from Paul Klee's "Pedagogical Sketch Book," published by the Nierendorf Gallery, N. Y.

Advance





notice:

WHAT'S IN...
WHAT'S ZING

Spelled out in big letters here and on the next ten pages are the clothes pointers likely to influence the best American looks in the making now. Stock your mind with the in-and-zing news first is our idea, and your shopping list infallibly fills itself. Meanwhile . . . about basics. Suits and coats are often belted, tweed suit jackets stretching a fine new willowy length over coltish skirts. Basic-colour news could begin and end with brown, every shade from pale silty brown to black tea shades . . . greens have the same arc from pale-but-bitter to deep . . . basso greys have a fresh bravura charm. And almost anything tweed, coat or suit, looks spectacularly organized, the organizational genius almost invariably being a hat in the identical tweed. (Revived shopping phenomenon: the matter of placing an order for a hat-length of tweed.) Expect to see, among the most notable hats, pillboxes stitched into tallness, set back of the ears; flat-crowned, very un-ga-ga Bretons; cloches with tiny brims not much wider than the pheasant feathers that frequently follow around them. As for the In-ness of furs . . . nutria is In because it's brown and because it's nutria (a little fur can make a lot of fashion—see the nutria necklace, fedora, and jacket shell, pages 72-73). Strawberry-blond fox and an almost mauve-grey opossum establish the fact that a longer streak of jacket needs a self-important measure of fur collar (there isn't a shy fur around now, really). As for hamster zing . . . if seeing those two words in the same dictionary makes your fashion-senses reel, turn to page 70 for a small coat with a big hamster feeling. Among the super jackets, too, the news, overleaf, of a jacket with the familiar unbeatable zing of a diamond in the smooth. Smooth green tweed jacket, unshaped, pure Chanel-cum-U.S.A. This is a native-soil brand of chic though, good every day, any place on the globe. As for coats, see left for the coat excitements due open, stockable fashion minds . . . news in belt, looped-out skirt, tweed hat.

ZINGIER TWEED . . .

long view and close-ups, here, of the way to dress a tweed day coat now—with a tweed belt, a tweed hat, a handbag of slipper-soft leather, a pair of long smooth leather gloves. Coat and hat, both by Christian Dior-New York, in green Lesur mohair-and-wool. Trifari earrings, gloves by Superb, Herbert Levine shoes: all at Bonwit Teller. Coat and hat, also at Nan Duskin; Harzfeld's; Neiman-Marcus. Lederer handbag.



IN...THROWAWAY CHIC—the one, the original, and still the greatest force in American fashion. It's based here on a suit that's simple and perfect as an autumn daisy. On the fact that the colour is bitter-sweet green—shot with acid tones, but full of flattery for soft blondes, redheads, and any woman with a ray of brown in her hair. (Practically everybody? Well, practically everybody.) Added to this general delightfulness is the fact that the blouse is printed silk; that the same silk lines the lean little cardigan jacket flashed with brass buttons. (Shades of Chanel are everywhere here, proving all over again the quick rapport she has always had with American fashion thinking.) Some rules can be broken with a look like this: for instance, the mixture of *real* earrings and bracelet—witty jewel-studded gold from Van Cleef & Arpels—with a shimmering yoke of quite openly bogus beads. These, pale-green slides of fake pearls by Castlecliff. Suit by Dan Millstein of Anglo wool, about $110. Both, at Bonwit Teller. Suit, also at Wanamaker's, Phila.; Joseph Magnin. Stockings by Van Raalte. The hair colour: a new specially blended French tint called Tabac, by L'Oreal.

HAT TWEED, at left, with a suit to match it, visible in the collar here. Which came first? Neither, really. Tweed hit the milliners with the same smash impact as it had on suit-makers. Suit and hat of green checked wool tweed. Suit by Monte-Sano & Pruzan: Saks Fifth Avenue. Suit and Sally Victor hat, also at Dayton's.

KAREN RADKAI



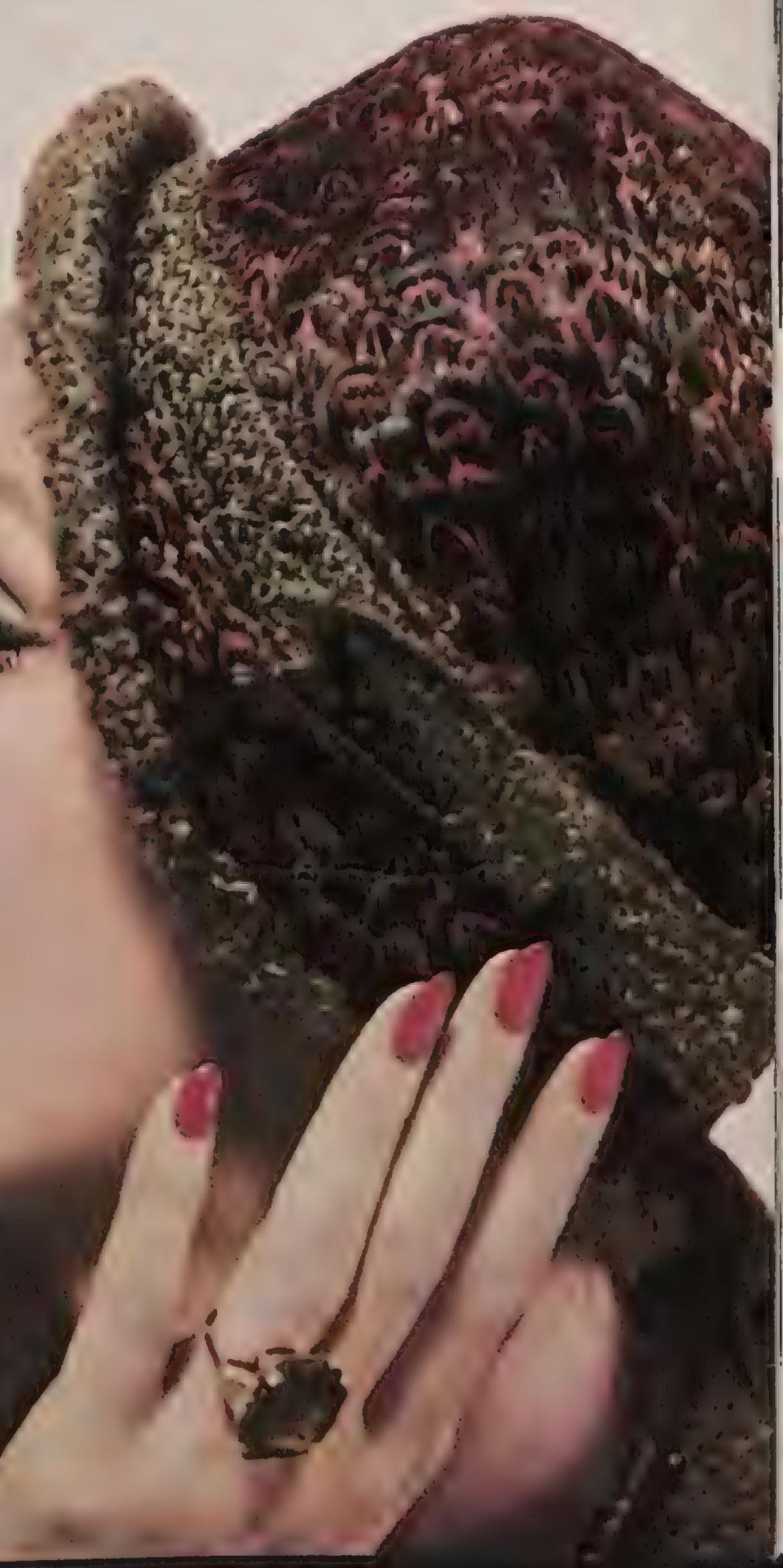


CLUES...

Four instances of fashion happening like fate—**hamster lining** (opposite), the fur a good weight and colour for the smoothed-down, dense **brown** shade of tweed. **The suit-clued hat** tailored in the same tweed as the suit, feather-streaked. Coat, dress, and hat of brown Lesur wool. Costume by Marquise. At Lord & Taylor. Emme hat. Hanes seamless stockings. Lucille handbag. Kislav gloves. Delman shoes. Van Cleef & Arpels jewels.

Longer, belted jacket (this page): Solution to the mystery of "What comes after the box jacket?"—the cinched, coaty look of tailoring on a new meticulous scale. Suit by George Carmel, in Forstmann tea-colour wool tweed: Bergdorf Goodman. This, Emme hat—suit-clued again, also Julius Garfinckel. Bur-Mil Cameo stockings. Lederer handbag. Jewels, including a peridot ring, from Cartier. Make-up clues: golden-red lipstick called Moonbright; moss-green eye shadow—both by Germaine Monteil.





FABIEN BARKAI





FUR ZING...

Throughout the collections the notably walking-on-velvet looks often had nutria about them somewhere. And "somewhere" could be, and often was, as unexpected as the **nutria necklace,** shown directly left. It swings out here over a suit of beige wool jersey that's a prime mover in fashion circles, too. The soft little **nutria fedora** is worn off the brow slightly. Suit, actually a sheath and jacket, and necklace of nutria, by Ben Zuckerman. Lucille handbag. Gloves of French leather. Everything: Bergdorf Goodman. Suit and Emme hat, also at Neiman-Marcus. Delman shoes. Opposite page, **nutria lining** and the news of the two-jacket suit in almondy green. The wool tweed overjacket reverses to nutria; the side-buttoned jacket underneath, the skirt, and the hat, are wool-and-rabbit's-hair with a smoother surface, to wear in smoother weather. Suit by Jablow and Lilly Daché hat, in Lesur fabrics. Suit, at Saks Fifth Avenue; Sakowitz. Tiffany jewels. Grandoe gloves. Make-up zing—eye shadow and liquid liner (to brush on) in Tender Green; leaf-red Sirocco lipstick. All by Antoine.

IN...
BELTED SUITS

and "in" for reasons beside belt—here. for
the macadam-colour of the grey wool tweed,
for the anything-in-its-stride fashion-power,
a valuable thing to own in almost any
city in the world. Longer-jacket suit,
about $265—in the same wool as the hat,
by Christian Dior-New York.
De Mario necklace.
All, Saks Fifth Avenue.
Suit and hat. also at
Julius Garfinckel;
L. S. Ayres.

IN...
THE BELTED COAT

black and white citified tweed, with a new way of sitting on the figure and an adroit cinch of belt; this one, black calfskin that curves ever so lightly down at the back. The chevron-patterned French wool tweed also operates smoothly as a hat. Coat, with a black-dyed Canadian beaver collar, by Seymour Fox, about $225. Monet bracelet. Both: Jay Thorpe; Dayton's; I. Magnin. Lilly Daché hat: I. Magnin. Gucci bag. Delman shoes.



ZING NOTICE taken here of the way suits are going to look now—tailored, shapely, sometimes even belted into shape, conclusively American; undisturbed by almost any amount of travel or weather—or hat distraction. The hat in the same tweed as the suit is an unconfusing stroke of chic with both suits here. Left, a **furred jacket** in a suit of flowerpot-brown tweed, with a tweed belt and eye-line collar of Fromm Golden Glory fox. Advance notice here, too, that **longer jackets** generally mean you can count on skirts being slimmish. Maurice Rentner suit (including a terra-cotta wool jersey blouse) and Sally Victor high-set pillbox, both in Lesur fabric of wool, Orlon, and mohair. Suit, Trifari jewellery: Saks Fifth Avenue. Suit: Dayton's; Neiman-Marcus. This page, another suit to wear until you *have* to wear a coat; gently in-going jacket, grey Australian opossum collar on grey Anglo tweed of wool-and-reindeer hair. The tweed hat is a tailor's shape, too; from Sally Victor. Suit, by Zelinka Matlick, about $115, at Miss Bergdorf of Bergdorf Goodman; Woodward & Lothrop. Lucille handbag, French leather gloves: Bergdorf Goodman. Suit and hat: I. Magnin. Herbert Levine shoes.

KAREN RADKAI

BY JEAN KERR

"Mom, were you ever

My nine-year-old was looking for a bottle of cherry soda the other day and, after a brief despairing survey of the bottles in the refrigerator, he slammed the door shut and asked me, quite seriously, "Mom, were you ever Miss Rheingold?"

I tried to explain to him that consumption of the product, however enthusiastic, was not the real basis for this singular honour. Eventually he grasped the picture, but I could see that it reopened avenues of uncomfortable speculation. Just last winter he had discovered that I couldn't do long division or make divinity fudge. And now this. In a wan effort to regain my lost glamour I told him about the time I was Queen of the May.

I was, at that time, a tall, gangly, giggly thirteen, and a freshman in a seminary for girls. The first hint of the celebrity that was to be mine came when I read on the bulletin board that I must report to the principal's office. I was struck numb with terror, because the only other time I had been thus summoned was after it became known that I was the girl who dared Bunny Ryan to peek over the heavy curtain that separated Sister Mary Olive's bed from all the other beds in the dormitory. (Bunny reported that she *had* hair all right, but it was very short.)

But today I could sense, as soon as I stepped into the office, that I wasn't in serious trouble. For one thing Mother Claire didn't fix on her pince-nez, a thing she always did when displeased. I don't know whether she thought it made her look more severe, or whether she simply wanted to get a better look at the offender.

Mother Claire was a saintly old lady of great sweetness and strange sibilance due, I now suppose, to ill-fitting false teeth. She never spoke above a whisper and one could follow her progress down the narrow corridors by the gentle tapping of a cane and a trail of hissing s's. Her standard method of greeting, wherever she encountered us and whatever the occasion, was to raise a powdery white hand and whisper, "S-s-s-softly, young ladies, s-s-softly." Mother was so far from being self-conscious about this impediment that it seemed almost as if she chose her phrases for the difficulties they presented.

"Stick-to-it-iveness is necessary for success," she said umpteen times a day, regally unaware of the small storm of whistling consonants that broke about our ears. But such was her air of gentle authority that not one of us would have dreamed of smiling. Nor did we ever mimic her at recess the way we did Sister Stanislaus, who used to clear her throat three times before she spoke and then say, in hushed melancholy tones, "A girl who would chew gum will smoke, and a girl who would smoke will drink, and a girl who would drink—(pregnant pause)—well, I think you know what that kind of a girl will do." We did, too, or thought we did, and we shuddered deliciously at the fearful prospect.

But Mother was a little island quite removed from our girlish jocularity. On that afternoon, when she said to me, "My dear, I see that you are growing in nature and in grace," I blushed with pleasure quite as if I didn't know that, at one time or another, she had said the same thing to every girl in school. "Thank you, Mother," I said, curtseying so low that, to my horror, an old yellow comb in a rather forlorn condition fell out of my uniform pocket and clattered to the floor. Mother ignored the comb and my furtive efforts to reclaim it, and said, "You will be gratified to learn that your good teachers have chosen you to crown the statue of Our Lady, in the grove." I was more than gratified, I was stunned.

In the ordinary course of things there would have been nothing noteworthy about a crowning. Every year on the first of May each class had a private ceremony in which the statues of Our Lady (and there were sometimes two or three in a single classroom) were banked with flowers and crowned with wreaths. Indeed, such was our reputation for zeal in this matter that the girls in a neighbouring public school spread the entirely false rumour that we seminarians, in our anxiety to lay laurel on every available plaster head, had inadvertently crowned the bust of Chopin in the music room.

What made this year's crowning a special event was the fact that, for the first time, we were going to crown the massive stone statue that stood in the grove midway between the school and the old folks' home. The statue had been there from time immemorial. (Bunny Ryan said her grandmother remembered it from the time she was a little girl, and since her grandmother had once written to Abraham

Miss Rheingold?"

Lincoln one sensed that we were in direct contact with antiquity.)

What was new, brand-new, was the concrete path that wound its way through the rocks and brambles which had hitherto made formal processions out of the question and limited visitors to the shrine to those solitary pilgrims who used to dash out to the grove for an eleventh-hour "Hail Mary" just before a Latin exam.

Now, with the way paved in concrete, all things were possible, and Mother Claire had decreed that this May there would be a formal procession of the entire school including even the babies in kindergarten who came only half-day. All of us were to wear white—pure, stainless white—right down to our toes, and that meant white cotton stockings. This last was a great blow to the seniors (who were by this time wearing silk stockings) and great clusters of them sat on the window sills before class and muttered darkly about certain persons who were "positively prehistoric, forcryingoutloud."

Anyway, we knew the great day was nigh and we had all been supposing that Denise Macy would be chosen to do the crowning. She had two aunts in the convent, and it was known that she had obtained a doctor's certificate excusing her from gym only because it was such an affront to her modesty to appear publicly in those blue serge bloomers. Furthermore, and this was very much to the point, her uncle had donated the eleven hundred dollars for the paving of the path.

But Denise had been passed over and I had been chosen. Why? I simply couldn't understand it. If the selection had been made on the basis of brains, why not Rosemary Schuette, who was so smart that she used to correct the pronunciation of the French teacher and, according to her roommate, frequently wrote torrid love letters to her boy friend *in Latin?* Alas, I would never have been chosen for my beauty, even though I had been secretly using Stillman's Freckle Cream for two months and felt that my complexion, though temporarily scaly, was much improved. Actually, I had a rather realistic view of my physical charms because, as a small child, I had once overheard my mother announce to a friend on the telephone, "Jean's a plain little thing, but we think she's going to be intelligent."

No, it couldn't be brains and it wouldn't be beauty, so what was it, then—goodness? I honestly didn't feel that I was very good, but, falling into the trap of even saints and mystics, I decided that the very fact that I didn't think I was good meant that I was humble. Taking logic a step farther, it had to be granted that a humble person was a good person. It seemed clear enough when you put it that way.

I went home and told my family, but their enthusiasm was a little dampened by the fact that this honour involved the purchase of a white dress. To tell the truth, my mother was still feeling put out because she had had to pay a dressmaker four dollars to make me a sateen Herod costume last Christmas when my entire part consisted in saying, fiercely, "Find the Babe, find Him and kill Him!"

The day we went dress-hunting, my mother swished her way through a whole rack of rather mournful-looking crêpe-silk dresses before she called out to the salesgirl, "Surely you have something in size sixteen besides these burial robes?" Eventually the salesgirl produced a white organdie sprinkled all over with red dots.

Mother dismissed my anguished cries that it *had* to be white, all white, by saying reasonably, "In the name of God, girl, you want to get another *turn* out of it, don't you?" Quite apart from the red dots, the dress had a little capelet instead of the long sleeves that had been officially prescribed. But my protests were unavailing. Mother's mind was made up—clearly this investment was not going to be the total loss she had supposed—and she said to the salesgirl, "Wrap it up," and then to me, "This won't be the first pair of elbows they've seen up there."

On the morning of the great day I crept quaking into the auditorium full of girls in their pristine white dresses, looking and feeling like a bad case of measles. In my heart I fully expected that I would be replaced as crowner. However, when Mother Claire finally caught sight of me and my dots, she merely shut her eyes. A brief look of pain washed over her face. It was the expression you might expect if the chef at the Pavillon were asked to contemplate a frozen TV dinner. But she said nothing, and clearly I was to crown as planned.

(Continued on page 139)

Stephen HANK KETCHAM Sondheim

RICHARD MASON

LEONARD SPIGELGASS

ARTHUR LAURENTS

LEONARD BERNSTEIN



Names in lights: who are they?

The acute devices of national publicity have lighted these men, like fireworks, but somehow they are not much known beyond their fields. They are in the centre of the public's blind spot, a position rather resembling "It" in the old parlour game where the goal is to find an object in full view—no camouflage. Who are these six? The answers are on page 138.



1

1. This thirty-five-year-old American ex-marine, who trained severely, and gave up smoking for the hardships of marshalling his massive story, has had his book high on the best seller list for the past ten months. By now more than 350,000 copies have been sold, with many more in prospect. Slovenly written, its love story gangling, the novel has dimension, scope, adventure. It will be a movie, produced and directed by Otto Preminger. The attractive author, incidentally, wrote the script for the movie, *Gunfight at O.K. Corral.* Who is he?



2

2. This playwright, an intensely serious craftsman still in his thirties, has had a superb year, four productions playing in New York, one in London. Both his musical comedy books are knockouts; the first of them ran in New York for two years, has been running at a clip in London since December without stars. His new musical, its star a shattering one, cracks box-office records like almond shells; the gross a little over $80,000 a week. He wrote the movie scripts, among others, for *Rope, Anastasia,* and *Bonjour Tristesse.* Who is he?



3

3. This twenty-nine-year-old lyricist for whom everything's coming up roses has had, in succession, two marvellously successful musicals, one now the biggest hit on Broadway, the other still tremendous in London. (For a while, both shows were competing in New York.) Although his lyrics skillfully curve to the music, they have no sharply recognizable stamp. After his Williams College days, he studied music in New York, now has put his own music to his own lyrics for two new shows, *Saturday Night* and *Roman Comedy.* Who is he?



4

4. This thin, laughing man created and draws a charming child whose face appears in 633 newspapers here and in eighty foreign ones, as well as in a bimonthly comic book with an enormous circulation. Eight hard-cover books about this child have sold almost 8,000,000 copies; seven paperbacks almost 11,000,000. On October 4, CBS-TV begins a series based on this blond ball of a child, a series for which the creator has a $5,000,000 contract. This cartoonist lives with his golden egg in California. Who is he?

5. This English author wrote a romantically fastidious novel that became an American best seller in two weeks, stayed on the list for eight months, has been translated into eight languages and a Broadway hit, and will be a movie. He chose for his subject life in a Hong Kong hotel where his hero lived as impeccably as a housecat among the sing-song girls who never sang. So strong is the book's lure that some million paperbacks have been sold with no end in sight. Who is he?

6. This unmarried, one-play playwright picks up some $5,000 a week for the work on his comfortable, hot-hearted comedy hit in which an expansive, sunny philosophy proves better than thinking. Except for his war service, he spent about twenty years in Hollywood's movie and television studios, still has important assignments there. With Hal Wallis, he wrote the Cary Grant movie, *I Was a Male War Bride,* has many more movie credits, including two unreleased films, one for Anthony Quinn, the other for Cantinflas. Who is he?



5



6



Count the wa

...Worn by the famous Radio City Music Hall Rockettes, 35 versions of the brown shoe news.



. For details about the shoes, stockings, and the colours they're worn with, see page 142.

Shoe spectacular of the new clothes year . . . on the Radio City Music Hall Rockettes, 35 ways

For the full count on brown-shoe news, flick the page. . . . There, thirty-five pairs of the most famous legs in the world; thirty-five pairs of new shoe-shapes, thirty-five kinds of brown, one point. Which is, simply: the shoe-of-the-year shoe is the brown shoe, and there's a degree of brownness for every colour in fashion. The only brown-shoe thinking that's old-shoe now, in fact, is the idea that the brown shoe works the beige-to-brown clothes circuit exclusively, and cools its heels through a stream of other-colour excitement. New-shoe thinking: the surprise of olive-brown ghillies worn with a coat as dark and unwaveringly green as the one on page 66 . . . the look of pitch-brown suède opera pumps with any of the new depths of grey (two suits answering this description, on pages 77 and 122) . . . the zing of a black-tipped brown shoe in an almost straight black setup. Or, for clothes-plans being drawn up now around the brilliance of the new blues, shoe-plans might trot along this way: with bow-tied opera pumps, as taupe-ishly brown as a Weimaraner. Alternately, for blue, there's the news of a square-heeled walking shoe in jet-brown lizard. If you've already spotted the feeling for greens in the new clothes-year, keep these brown-shoe nuances in mind: Smoky bark-browns have a kind of leaf-and-tree affinity for the low-pressure amandine greens (about which, see page 72). With the tarter, somewhat acidy greens, what's wanted is brown with a subtle depth of shade—light-tobacco-brown opera pumps, say, with the easy, long-jacketed suit on page 69 (punctuation's the idea, and that—pure dash). And, if you find the gold-and-cream-coloured brocade on page 109 is the coat that sparks a flare of first-of-autumn evening plans, consider deeper brown brocade slippers, or amber satin—eighteenth in the Rockette line, either way you count. As for stocking-colours in the brown shoe news: they're brownish when the dress—or suit or coat—is brown. Point is, stockings now are cued by clothes, not shoes—and they're cued in whispers.

the brown shoe is news

FLICK THE PAGE



Mrs. Redmond Stewart, junior (right), with her daughter, Nina Gill,
at their farm, Meadow Run, near Baltimore.

American flavour

in the lives of 8 women from the East, West, and Middle of the Country



TONI FRISSELL



ELLIOTT ERWITT

Mrs. Henry Wheeler on the golf course in Lake Forest

American women, although they are often considered phenomenal outside the boundaries of their own country—where, naturally, they are par for the course—go right on being phenomenally busy, inclined to try new attacks on cooking and baby tending, and given to organization in the matter of community enterprises. One of the gratifying facts about all women is their quick sensitivity to environment. Set a woman down in India, and she is apt to take—in fact, *has* taken—to sari dresses. Drop her briefly in Provence, and something Provençal happens to the food she serves at home. About all of the women who are described here, there is this exciting flavour of their own environment, of lives that are marked by the land, the life, and language of the U.S.A.

MRS. REDMOND STEWART, JUNIOR, and her eighteen-year-old daughter, Nina Gill, share a quick, direct way of smiling and an interest in horses that is anything but casual. Five or more hunters are kept for riding at the Stewarts' farm—one hundred and seventy-five acres in Western Run Valley near Baltimore. Mr. Stewart, whose father and uncle, Plunkett Stewart, were famous fixtures in the racing and hunting life of the East, is a great sportsman and an enthusiastic fox hunter. In this tradition, young Nina Gill, riding in her first point-to-point, finished third. This spring, when she graduated from Foxcroft, she won Miss Nolan's cup, awarded annually to the school's best horsewoman. Mrs. Stewart, a handsome blue-eyed woman, sunburned and animated, has two younger daughters, also horsewomen, and she herself has ridden for twenty years, hunting three times a week with the Green Spring Valley Hunt. Both she and her husband play tournament golf. Their house—big, comfortable, in the manner of the eighteenth century; pleasantly full of English furniture and pale chintzes, hunting prints and family portraits—is known for good food and flowers for which, naturally, Mrs. Stewart is responsible.

MRS. HENRY P. WHEELER, a lithe young blonde with extra rations of energy and health, lives with her husband and two small daughters in Lake Forest, Illinois. "Any excuse," she says, will take them to town in the winter for the plays and parties. Other more substantial reasons include Mrs. Wheeler's work on the boards of the Chicago Maternity Center and the Children's Memorial Hospital. Once or twice a week she works as a saleswoman in the Hospital's fifty-year-old White Elephant Shop, which raises annually $50,000. (Of that sum, $10,000 depends on the sale of secondhand clothes in the "411 Shop." Peak take so far: from the sale of a used mink coat.) In Lake Forest she serves on the board of the Country Day School, tangling with such problems as fund-raising, building, and faculty housing.... Balance for this busy life ("Occasionally, I have to cook, too.") involves swimming, in the Onwentsia Club pool or Lake Michigan, and a good deal of golf with her husband. At home they entertain often at dinner and bridge, for Lake Forest, it seems, is in the sway of a great bridge revival. Most important of all, the Wheelers have a sense of fun—expressed last winter when they went to Chicago's great costume ball on Twelfth Night dressed as "the barbaric hordes . . . and looked it too."



ELLIOTT ERWITT

Mrs. Brooks McCormick of Chicago, photographed in the living room of her country house.

AMERICAN FLAVOUR *continued*

MRS. BROOKS MCCORMICK, who describes herself as "definitely a city dweller," has lived with her husband and children in Texas, Kansas City, and England. Five years ago they settled in Chicago, where Mr. McCormick is Vice President of the International Harvester Company. (The McCormick Harvesting Machine Company was started by his family in 1879.) Mrs. McCormick, a persuasive power in civic matters, decisive, intelligent, serves on the board of the Presbyterian St. Luke's Hospital, and has recently been made a member of the Women's Board of the Chicago Art Institute. As a trustee of the Chicago Latin School, she helped set in motion the Fine Arts Committee, which has since successfully established parent-child art exhibitions. (At one show, the painter, Ivan Albright, exhibited a strangely macabre canvas that hung next to a Donald Duck painted by his child.) Mrs. McCormick also heads the Women's Division of the United Republican Fund of Illinois.... The country side of the McCormicks' life centres at St. James Farm in Wheaton, where they have a charming old family house, a tennis court, swimming pool, and acres of rolling meadows populated by a small herd of Hereford cattle. In the country Mrs. McCormick often pinch-hits as cook. She was photographed for Vogue in shorts and shirt in the huge, high-ceilinged living room of the St. James house, which she decorated herself.

MRS. LEWIS CASS LEDYARD, her husband, and seven children moved a few years ago from Long Island, which they were finding too urban, to a deep-country farm in West Grove, Pennsylvania. Besides the large stables of horses, there are sheep, Hereford cattle, ponies, four pointers for shooting, and two other dogs. Mr. Ledyard raises yearlings for Saratoga, and both the Ledyards train horses. Mrs. Ledyard, a dark-haired, slender beauty who has ridden since she was five, hunts three days a week with the Cheshire or the Elkridge-Harford fox hounds, and from the middle of March every year, expects her young daughter to be riding in the point-to-points, or to have her son, or her husband, or a horse in the field every day. Miraculously, she also manages an attractive housekeeping régime with a minimum of help and is a famous flower gardener. Not surprisingly, all of the family rise by seven, and parties—except for the Hunt Cup balls—mean everyone is home by eleven.

MRS. CHRISTIAN DE GUIGNÉ III lives an enchanting leisurely life divided between her house in Hillsborough, California, and the De Guigné château at Senejac in the champagne country of France. Her husband is the grandson of the late Count Christian de Guigné who came to California in the 1870's to look over the wine country and married Mary Louise Parrott of Burlingame. Mrs. de Guigné, an elegant, pretty woman with lively green eyes and a quiet, infectious laugh, has in quantity that superlative feminine talent—listening. She is also a marvellous dancer. With her sister, the Countess de Tristan, she has appeared in amateur theatricals at the Burlingame Country Club; their show-stoppers were "My Heart Belongs to Daddy," and "Katie Went to Haiti." At home the De Guignés entertain often, but not hectically often, and always with superb food and wines. About the menus Mr. de Guigné has the last word.



Mrs. Christian de Guigné III,
photographed at her house
in Hillsborough, near San Francisco.

TONI FRISSELL

ENGSTEAD



Mrs. Lewis Cass Ledyard,
with her son,
Lewis Cass Ledyard, junior,
at their farm
near Unionville, Pennsylvania.



Mrs. John West on her farm
at Malvern, near Philadelphia.

AMERICAN FLAVOUR *continued*

MRS. JOHN WEST, a vigorous, blue-eyed woman, lives now at Sea Horse Farm, twenty acres including pastureland, in Malvern, Pennsylvania, and spends—in the winter—four days a week in New York, where her husband is a partner of Brown Bros. Harriman. One of the country's stellar horsewomen, Mrs. West grew up on Long Island, where, at the vanguard age of eighteen, she worked with some of the Whitney horses for the Old Westbury polo team. Now she schools horses for herself and others, and hunts with the Cheshire in Unionville. Her husband, an ardent sailor, keeps a sloop in Maine, where they sail in the summer. On another plane, she serves on the board of the Women's Exchange in Philadelphia; is a Governor of the U.S. Pony Club, an organization that teaches children how to care for their own horses. As of now, however, Mrs. West's great preoccupation is the design and building of the Wests' new house ("a bastard Georgian ranch") in Unionville, where they will move with their two children for more acreage, deeper country.

MRS. GEORGE ALDRICH and her husband have a country house in Hamilton, Massachusetts, and an apartment in Louisburg Square, Boston, where they spend some time in the winter. A slim, charming woman, with green eyes and sweeping black lashes, Mrs. Aldrich was photographed in her lavender-blue living room, wearing Hong Kong houseboy pants and jacket. She has a touch with houses that's more than flair; her own nineteenth-century place she turned into a stylish *folie* by stripping it of juts and porches, painting it unafraid pink and white. This project proved so successful that in the autumn she plans to start a decorating business in Boston. Serious bridge players, the Aldriches and their friends meet frequently over dinner at each other's houses for "bridge and badinage." Mrs. Aldrich, who does all her own cooking, manages the food—for as many as twenty-eight guests—ahead of time and has part-time waitresses to serve. Along with this busy régime, she finds time to work for the Beverly Hospital and to ski every winter in New Hampshire with her husband and their two teen-age daughters.

MRS. FREDERIC CHURCH leads a dashing life filled with family (she has five children aged twenty-six to thirteen), travel, civic enterprises, and a pleasant amount of shooting, tennis, and golf. Brown-eyed, with a bright, amused face, she has a young, faintly boyish figure, still weighs exactly what she did when she was married—one hundred and twelve pounds without benefit of diet. Mr. and Mrs. Church spend winters in Boston in a big two-storey apartment that opens onto the Charles River. In warm weather they move to an old house on the North Shore near the Myopia Hunt Club where Mrs. Church plays tennis of which she is "not ashamed," and golf. (In the photograph, right, she is shown driving off to play golf with one of her sons. On her hat: the Myopia Hunt Club band.) As chairman of the house committee for the Boston Lying-In Hospital, she has masterminded the decorating scheme for over fifteen years; one of her recent coups was changing the back corridors from depressing beige to a jaunty yellow. As Mr. Church is a "believer in vacations," they spend several weeks each winter shooting quail and partridge in South Carolina and frequently go abroad.



Mrs. Frederic Church, dressed for golf,
in Beverly Farms, Massachusetts.

TONI FRISSELL



Mrs. George Aldrich
in the living room of her house
on the North Shore outside Boston.



FRIEDRICH DUERRENMATT, a fat, square, Swiss writer who looks like the compass of contentment, has not only a young gurgling laugh that makes his body bounce with joy, but an international reputation as a superb playwright and novelist whose characters are mainly depressing, obsessive, teasingly cold. He once said: "The world for me stands as something monstrous, an enigma of calamity that has to be accepted but to which there must be no surrender." Of all his works—movies, short stories, a musical comedy—his terse novel, *The Pledge*, a horrifying story of a detective and a child murder, and his play *The Visit*, have appeared in this country. That play, a great success in Zurich, France, and Germany, winner of the New York Critics Award for the best foreign play of 1958, so shocked English audiences in Newcastle that it was never brought to London; this fall, Alfred Lunt and Lynn Fontanne will go on tour to eighteen cities here playing, magnificently, their Broadway rôles, she as an old lady who corrupts a village, he as a sagged-faced victim of her revenge. Now thirty-eight, a little bald, a little grey, Mr. Duerrenmatt lives with his wife and their three children in a Swiss peasant house at Neuchâtel, a happy pessimist.

PEOPLE ARE TALKING ABOUT... A rather insane toy, "Little Orbie," a green plastic Thing from Outer Space that shoots ridiculously up walls and on ceilings. . . . The movie, *Lady Chatterley's Lover*, one hundred and two minutes of somnambulistic dullness in which everything moves monotonously (in French) with the famous love affair pared down, almost, to Lady Chatterley running constantly through the woods in sandals to meet a boring gamekeeper... The lecturer who, when asked to repeat his last point during the questioning period, said, "I wasn't listening to me."

PEOPLE ARE TALKING ABOUT...

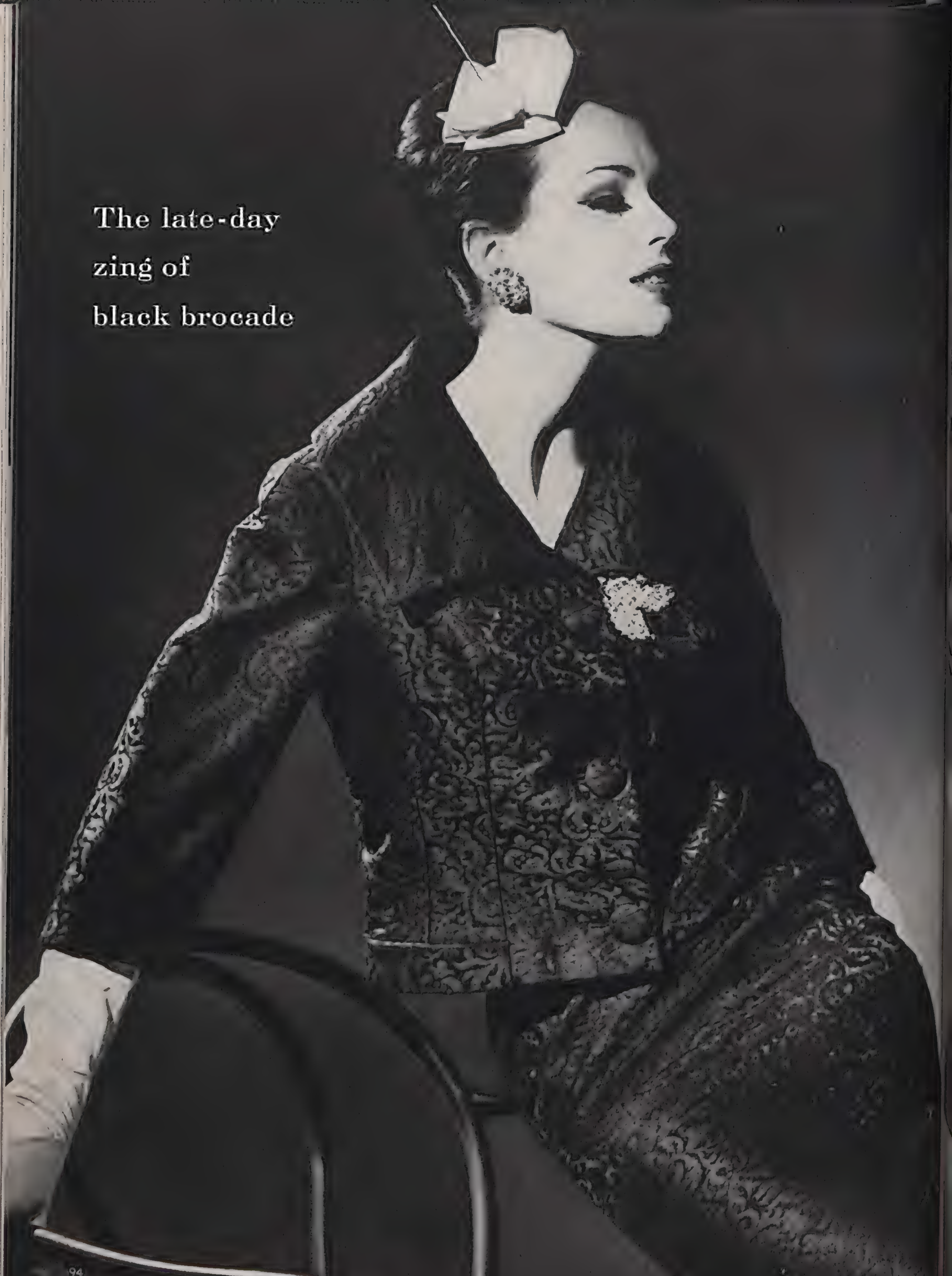
PEOPLE ARE TALKING ABOUT... The New York Central's Harlem Division trains: the interiors the colour of rich vanilla ice cream, the seats bright turquoise, and on some of the walls, elegantly-framed reproductions of such masterpieces as "The Artist's Sons" by Peter Paul Rubens. . . . The Paris hit, *Orfeu Negro*, a jumpy, enchanting movie, filmed in Rio de Janeiro, with a new star, Marpessa Dawn, a young American; the best scene, the seduction of a sailor during carnival madness, wild with thrown crockery, hair pullings, watermelon eating, and an inordinate amount of floor crawling. . . . The unforgettable moustached Russian men from the Georgian State Dance Company, all furiously virile in their black costumes, dancing on their unpadded toes, leaping in the air as though slung by a sling shot, their bodies as supple as elastic bands.

PEOPLE ARE TALKING ABOUT . . . The Londoners' pleasure in the song, "I Go Ape" which contains these love lines: "When you hold my hand I'm a prehistoric man,/I go Ape." . . . The handy "wagon" lunch at Athens' Grande Bretagne bar where the cold fish dishes are superb, and the "meat bolls" are hamburgers fragrant with thyme and other fresh herbs from Hymettus and the Greek countryside. . . . *The Delectable Mountains* by Berton Roueché, who collected for this book an unrelated group of happy people whose business is their fun, their obsession, and all of whom have a devotion to creating—Mountain potatoes, Hitchcock chairs, Devon oxen, glass; that devotion is reported on with art by Mr. Roueché, who leads his subjects on with just a twitch of the reins. . . . Edward Byrnes, the hair-combing Kookie of the television program, "77 Sunset Strip," as relaxed as applesauce.

PEOPLE ARE TALKING ABOUT . . . *Anatomy of a Murder*, a tough, tight movie with the kind of guts that never spatter, with the great fun of Joseph N. Welch as the presiding judge in a trial in which both lawyers and witnesses are given to brawling, with a Duke Ellington score, properly exciting and vulgar. . . . The little Paris restaurant, Le Petit Pauvre, so popular that tables are booked two weeks in advance. . . . The London love for the play, *The Grass Is Greener* by Hugh and Margaret Williams who have switched minutely the old plot line by making the Other Man an American, rich in oil wells and in cameras chocked with colour film, who betrays his origin by calling a house a home; this fault hardly stops Joan Greenwood, made up to look like a Siamese kitten, in her steadfast pursuit of gin and mink. The idea of an American as a wife-stealer amuses British audiences, particularly when the wife finally goes back to her English husband.

PEOPLE ARE TALKING ABOUT . . . The New York taxi men who call those drivers, veering in and out of traffic, "yo-yos.". . . The young attractive cast of eight in *The Billy Barnes Revue*, their skits uneven but funny. . . . The Kingston Trio recording, "M.T.A.," known sometimes as "Charlie" and sometimes as "The Man Who Never Returned," written by Jacqueline Steiner and Bess Hawes who based their tune on "The Wreck of the Old '97," but turned it into a fresh folk song, amusingly set in a Boston subway where Charlie rides eternally, subsisting on a sandwich tossed him by his wife at the Scollay Square station every day at a quarter past two.

The late-day
zing of
black brocade





Studies in shine and shadow—all, black brocade with a wonderful attar-of-roses kind of elegance that's new this season for dinner and theatre. *Opposite page:* Theatre suit—polished here to an art-form—in black silk brocade. The shape: simple, superb, with a big cavalier collar that might offer a jewel the best home it ever had. By Marquise; of Staron fabric; about $250 at Bonwit Teller; Montaldo's; I. Magnin. Eisenberg jewellery. *Left:* Black silk brocade dress with these importances—a more-covered look, a tunic skirt. By Larry Aldrich, in Onondaga fabric; about $160; satin handbag. Both: Bergdorf Goodman. Dress: Hudson's; Famous-Barr. Palter DeLiso shoes. *Below:* Dress and jacket of black silk-and-rayon brocade, both at narrow ease. The jacket is demi-fitted, with round young collar and tie, white silk lining. The dress neckline, a low V at back. By Mollie Parnis, about $190; Alexette Bacmo gloves. Both at Lord & Taylor. Costume, also at Hudson's; Neiman-Marcus. Emme Boutique hair bows: Bonwit Teller. Italian chair through decorators at Wycombe & Meyer. All coiffures: Enzo da Perugia.

HENRY CLARKE





At dinner now:
sleeved crêpes,
narrow to the floor

For the woman who likes to meet a dinner party
on special terms—two dresses, here, with
specialness of a new order.
Both, dark crêpe that slips over a good figure,
covering—and revealing—it down to the ankles.
Right: A shadowy kind of dazzle here—
the long crêpe dress in black,
with the most portrait of necklines, mid-long sleeves.
Down the front, a swizzle-stick of fullness that
unswizzles, narrowly, at the hem of the slit skirt.
By Rosalie Macrini; about $160. Eisenberg bracelets.
Both at Saks Fifth Avenue.
Dress, also at Neiman-Marcus.
Left: What a crêpe dinner dress can be,
when it isn't black—espresso brown.
This, with an affinity to candlelight, and even
more coverage: higher cowled neck, longer sleeves,
longer skirt. By Ceil Chapman; about $110 at
Bonwit Teller; Hutzler's; Frost Bros.
Mademoiselle shoes. Both dresses of
Chardon-Marché crêpe of Avisco rayon and
Celanese acetate. On both pages: Tiffany glasses.



The great new fur tailoring

From the great fur designers, four pages of coats, and these facts: that there is, now, a new impulse for furs —especially the great ones—to live in a wardrobe easily, often round the clock. This notable luxe goes along beautifully with the kind of straightforward tailoring that's back in suits this year, new in furs. *Left:* Cabana nutria coat, double-breasted with deep notched collar of Canadian fisher. (Nutria, along with Cabana's new "Marrone" brown, is high on the luxury index again.) Coat by Maximilian. The black velvet pillbox, tailored in its own way, is by Sally Victor. The jewels, all diamonds, by S.G. Barnett. *Right:* Somaliland cheetah, chamois-soft, fascinatingly tailored, with a good flat collar, slightly full skirt, a leather belt as thin as a tape measure. By Sarmi, at Henri Bendel; Nan Duskin; I. Magnin. The satin beret, by Emme. Kislav gloves.





Mink—the new soft approach

Left: New setting for mink—in rings around a coat that is actually narrow in line but mink-deep in luxury; a quietly sensational solution to day and late-day dressing. "Lutetia," Emba natural gunmetal mutation mink; a Capucci design for David. Also at Davidson's; I. Magnin. Jewellery: S.G. Barnett. *Right:* What happens to mink when the tailoring is the softest thing in furs since mink itself—it becomes about twice the coat it used to be in fashion scope, in off-hand luxe. This, by Femina Furs, in "Autumn Haze," Emba natural brown mutation mink—a biscuity shade. Holt Renfrew of Canada. Cartier jewels. Andrew Geller shoes. Strapped chair: John Vesey.

HORST



Three schools of suit, arriving on the autumn scene where they should make their considerable presence felt in the city or in transit to a season of country week-ends. *Left:* Oblique blue and black pinstripes on a cashmere suit that's a straight-forward example of what blue can do to black. The sleeves of a barely-fitted jacket are just short enough to allow for a crush of gloves. The skirt—straight as a pin-stripe. By Briarbrook in Einiger 24K cashmere. Junior sizes. About $95 at Bendel's Young-Timers; Bonwit Teller, Philadelphia; I. Magnin.

Below: Fashion-law suit, with new evidence in the case of warm, taupey brown. Witness, the straight skirt; the collarless cardigan jacket with a slotted seam at waist level, a turtle neck borrowed from the knitted wool blouse beneath it. By Devonbrook in Einiger worsted. Junior sizes. About $45. Gloves by Superb. Both, at Altman's. Suit also at Wm. H. Block. Miss Frederics hat.

Opposite page: Royal blue trio that runs away with walking-suit kudos. With the seven-eighths coat, there's a slender walking skirt, a cowl-collared overblouse in royal blue Paisley silk. By David Crystal in Scottish wool and reindeer hair tweed. About $85. Kislav gloves. Both, Best & Co. Suit, also Julius Garfinckel; Montaldo's; Bramson's; Roos-Atkins. Lilly Daché hat. Phoenix stockings. Customcraft shoes. Walking ambiance: Matchabelli's Abano Cologne Spray Mist. *Shops in other cities, page 48.*

KAREN RADKAI

Mainstay suits with charming price tags



LEOMBRUNO-ROS



48 clues to the news in clothes

...samplings, here, of the colours coming to power in fashion now, the new sub-textures, the comeback of smooth cloth. More, page 140

WILLIAM KLEIN



VOGUE PATTERNS

Autumn clothes-building; 4 cornerstones

Good looks for four parts of a next-season day—all, accomplished by Vogue Patterns. Two for day, are shown here; two more, for later, follow on the next pages. *Opposite:* Straight coat with turn-coat tendencies—either side can be outside. Both sides, wool flannel; the charcoal side out here, the white side acting as lining. At the edges, black braid. Vogue Pattern 1035. Skirt and blouse, borrowed from the suit at right. Coat fabrics by Milliken. Cigarette case and holder, and ring, from Tiffany. The lipstick: Rich 'n Red, by Tangee. *Right:* Jersey suit, with short jacket, far-out collar—an original design by Guy Laroche. Vogue Pattern 1462, in grey worsted jersey by Sag-No-Mor. Included, a blouse (shown at left in rust silk broadcloth by Stehli). Cultured pearl jewellery, by Imperial Pearl; Koret handbag; all at Bonwit Teller. Kislav gloves, at Best & Co. *For other views, details, see page 143.*

VOGUE PATTERN 4035

VOGUE PATTERN 1462



VOGUE PATTERN 4977

Autumn clothes-building

continued

Left: Cornerstone with a dazzling shape, for dinner and theatre evenings—a white column of satin, wound twice around with an obi sash. The skirt, to make long or short (it's short, here). At back, the square neck goes V. Vogue Pattern 4977, made here in a satin of Celanese acetate, by William Skinner. Management for the coiffure: Dusharme Creme hair dressing. *Right:* A wonderful, rather trenchy coat for evening; its fabric—gold and white brocade. (Inside, naturally, is the dress opposite.) More coat attributes: straight lines, notched collar, a double row of buttons. Not shown here: the belt. Vogue Pattern 9417, in a William Skinner fabric of Estron acetate and Mylar. Earrings, both pages, by Albert Weiss: Altman's.
Other views, details, on page 143.

VOGUE PATTERN 9417





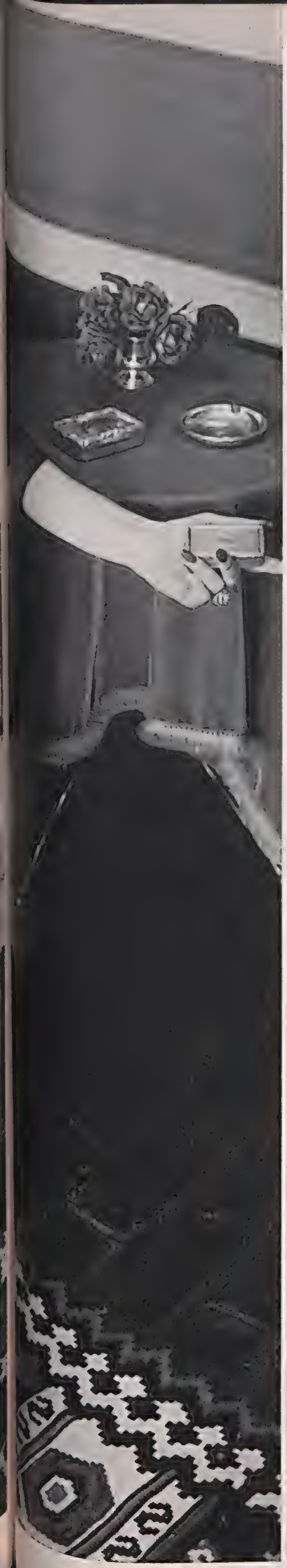


HORST

If you live in the suburbs...

Mapped out here and on the next two pages—fashion geography in terms of six principal costumes well worth their weight in dash that is non-city, non-stop.
Opposite page, left: Bold black and brown herringbone wool-and-reindeer hair tweed that makes no bones about its important place in suburbs dash. The narrow three-button jacket stops just at the hips. The skirt is eased by an outsized front pleat for days on the move. By Ellen Brooke for Glenhunt. About $135. At Lord & Taylor; Wm. H. Block.
Opposite page, right: Fashion longitude—a skirt and jacket, always one of the most wearable ideas going, paired off here to make a suit that's functional without giving an inch in the direction of a "practical" look. The jacket is of blue Harris wool tweed bound in black; $80. The skirt, in grey wool flannel with front and back pleats; about $40. Both, by Ellen Brooke. Calderon belt. All at Saks Fifth Avenue. Jacket and skirt, also at Harzfeld's. Tiffany jewellery.
This page: Fashion latitude—the coat with a wide wearing range, slender controlled shape. In black and taupe wool plaid. By Frank Gallant, of Stroock fabric; about $160. Lord & Taylor; L. S. Ayres. The knitted crew-necked dress is by Kimberly, in mocha wool-and-mohair. About $50. At Altman's. Coat and dress at Neiman-Marcus.





HORST

If you live in the suburbs...

Opposite page, left: Five to fifty miles from town is one definition of the suburbs; i.e., within frequent-visiting distance. One definition of quite possibly the handsomest town suit going: Oxford grey wool tweed with the slightly-fitted jacket bound in camel-coloured worsted jersey and worn over a camel-coloured worsted jersey blouse and straight skirt. By Ben Gershel; suit of Anglo tweed, about $245 at Bergdorf Goodman; I. Magnin. John Frederics mink hat.

Opposite page, right: First choice for Sunday lunch, Thursday-night dinners out—a pretty knitted wool sheath in rose red with a leather belt, rounded neckline. By Ben Reig; about $245 at Bonwit Teller; Hutzler's. Tiffany jewellery.

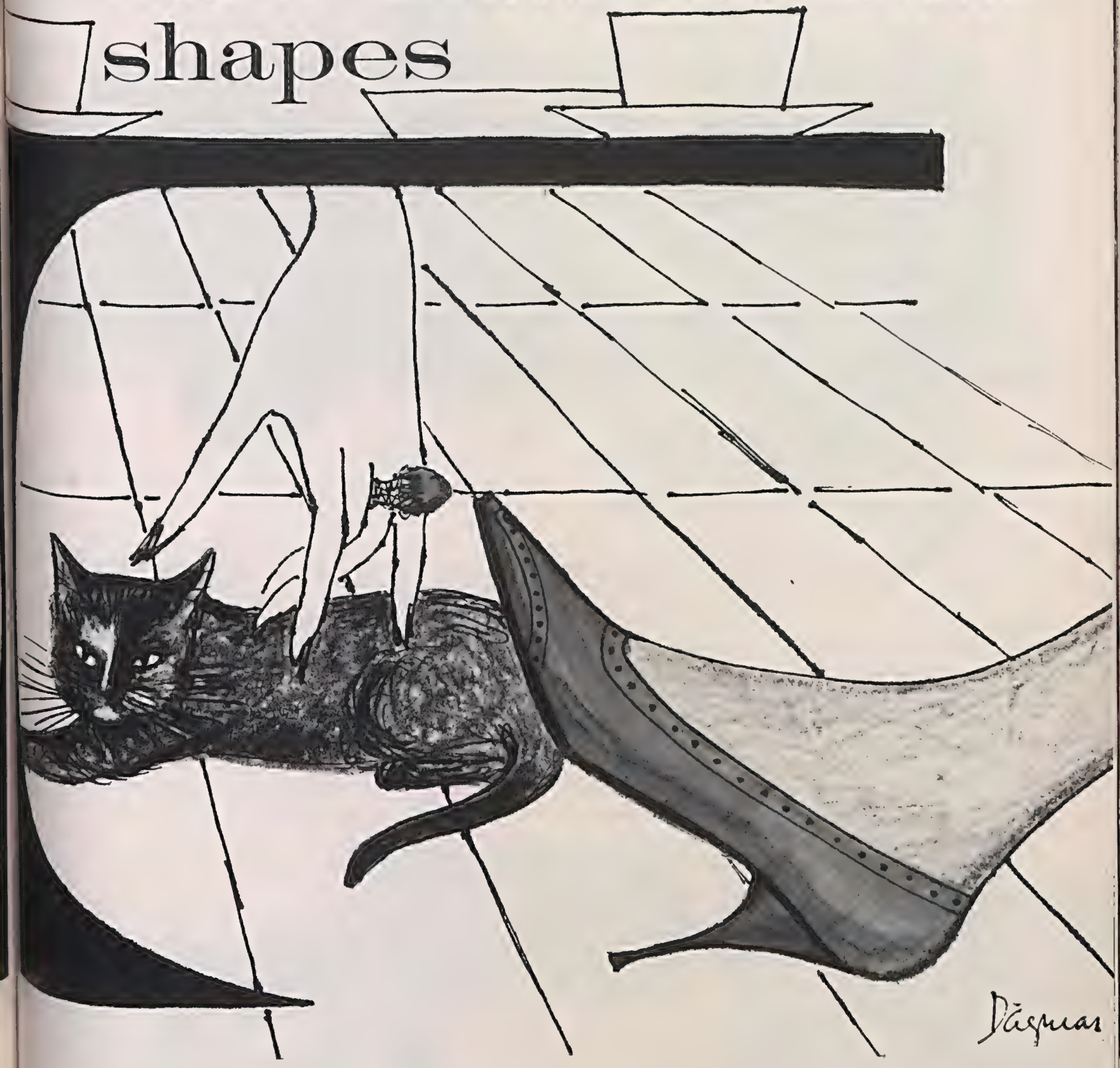
This page: A dress that should begin its stint in September under its own jacket, continue under a coat all winter, city or country. The dress—rusty-brown worsted jersey with three-quarter sleeves, a slender skirt. The cardigan jacket is of knitted rust-brown wool tweed. By Alison, about $110. Beret, a John Frederics Charmer. Both: De Pinna: Dress and jacket, also: Sakowitz; I. Magnin.



What's happening now: a subtle change of pace in shoe shapes—and ways that even these changes can be changed. On these pages, above, are three handsome this-season shapes; below, the same shoes with variations in detail: heel, bow, fabric. *Left, above:* Taupe calfskin shoe with tie at front, a little shaped heel. The variation, far left below, sturdied by a black fluted leather heel. Both by Evins; each about $55 at I. Miller; I. Magnin. *Right, above:* Brown alligator shoe, mid-high heel; about $65. Left below: same in brown suède, satin bow; about $27. Both, by Christian Dior-New York, at Bonwit Teller; Neiman-Marcus; I. Magnin.



New shifts in shoe shapes



Another direction shoe shapes are taking, showing this season's new shoe variety. The point here: squared slightly at the toe of a beautifully narrow opera pump with high narrow heel—shown, on this page, in three materials for three times of an autumn day. *East of cat, above:* Sleek brown calfskin for any midday, with the extra tailoring of an extended sole. Below, near right, the same shoe in rust silk satin; a bow with fringed ends has been added. This, for evening. Farthest right, below, the afternoon version—in a suède-y new kind of pigskin in speckled brown. All, by Herbert Levine; each, about $39 at Bonwit Teller; Neiman-Marcus; Joseph Magnin.





New clothes on the school-bus route

Fairly soon now, that brightly-painted juggernaut, the school bus, will reassert its sway over a large percentage of American households—whose entire tempo will be tightly meshed to its schedule for the next eight months. And a good thing, too: many children never *would* finish breakfast (especially when it's oatmeal) without the cracked-record reminder, "If you don't hurry up you'll miss the bus!" On these four pages is a new kind of school—or family—bus, the Volkswagen station wagon, that combines several assets: practicality, a certain dash that makes even the daily to-ing and fro-ing more fun, and an ability to absorb almost unlimited numbers of people, large or small. (One of these vehicles recently transported fifty-seven gigantic University of Southern California undergraduates without flinching). The somewhat lighter passengers, here: all girls who will enter the fifth grade at the Green Vale School, at Glen Head, Long Island, this autumn. The driver: Mrs. Henry G. Hay, the pretty mother of one of the girls—and mother also of five other children, so she does a good deal of bus-driving anyway. The clothes: new back-to-school clothes that fall into that pleasant and workable category called "separates"—shirt-and-skirt dresses, kilts, jumpers, Bermuda shorts, sweaters—in bright red and blue, Oxford grey, camel beige, muted prints and tartans.

Getting off at the first stop: Polly Peabody, in printed cotton blouse, camel-beige skirt.

FRANCES MCLAUGHLIN-GILL





Second stop: Margery Schwab dismounts, dressed (and jacketed) in green country print—its activities not confined to school.



Above, right: Margery Schwab, daughter of Mrs. Lesley Schwab and Mr. Hermann C. Schwab, in a green cotton dress and braid-trimmed jacket with a country print. Nice for school, equally nice for such weekend activities as the Philharmonic Children's Concerts on Saturdays. By Suzy Brooks, in Springmaid cotton; about $11. Bonwit Teller; Hutzler's. *Below, right:* Nancy Hovey is the daughter of Mr. Chandler Hovey, junior. Her dress, here—another one that can move easily from school to after-school doings: red-and-brown cobble checks with a red bodice, braid-trimmed jacket. By R. A. R. in cotton-and-Arnel. About $11. Bloomingdale's; Hudson's. Both dresses, this page, also Woodward & Lothrop. *Facing page:* Polly Peabody, daughter of Mrs. Henry Reed and Mr. Charles Peabody, wears a red-and-beige printed cotton shirt (about $3); a box-pleated skirt of beige Botany wool by Chatham Mills (about $6). Both by Lortogs; at Franklin Simon; Frederick & Nelson.



Third stop: This is where Nancy Hovey gets off. Her dress, and jacket—red-and-brown cobble checks, braid-trimmed.





Fourth stop: Here we leave Hope Brock, in a bright-blue jumper that converts to a skirt.





New clothes on the school-bus route (continued): Above, Hope Brock, daughter of Mr. and Mrs. Horace Brock, wears a bright-blue pleated jumper with this architecture: a detachable top storey—i.e., the bodice comes off so the skirt can be worn separately; about $7. The white sweater, about $4. Both in Alamac's Thalspun jersey of Orlon-and-wool. By Cromwell Mills. Altman's; Jordan Marsh, Miami; I. Magnin. *Left:* Charlene Schuster, daughter of Mr. and Mrs. Charles Schuster, in a blue-and-green plaid jumper of Crompton cotton corduroy; a white cotton broadcloth shirt. The jumper might be worn with a white sweater—and the shirt can get around on its own, too. By Johnston of Dallas. Jumper, about $10. Shirt, about $5. Lord & Taylor; Julius Garfinckel. *Below:* Lyn Merrill, daughter of Mr. and Mrs. Robert Merrill, in nicely-matched, but not inseparable "separates" (one advantage of all these costumes—the parts can be worn with Other Things). Here, a blue overblouse, darker-blue skirt, in worsted jersey, the overblouse trimmed with darker blue. By d'Oliva. About $30. Bonwit Teller; Woodward & Lothrop.



Fifth stop: The jumping-off place for Charlene Schuster, in a blue-and-green plaid jumper, white shirt.



Sixth stop—Lyn Merrill's. Her two-piece dress is blue jersey; the top lighter blue, skirt darker.





Seventh stop: End of the line for Cindy Hay, in a blue-and-green plaid kilt, blue pull-over.



Eighth stop: Nancy Powers gets off here, in curry-coloured Bermuda shorts, printed shirt.





Above: Cindy Hay is the daughter of Mr. and Mrs. Henry G. Hay (her mother, who is both decorative *and* useful, is driving the school bus on this occasion). Cindy wears a kilt in bright-blue and dull-green plaid wool; a bright-blue knitted Orlon pull-over. Kilt, by Girl-Town, about $8; pull-over, by Regal, about $5. Altman's; Jordan Marsh, Miami; I. Magnin. *Left:* Nancy Powers, daughter of Mr. and Mrs. A. J. Powers, junior, demonstrates one great advantage of living in the country—you can wear shorts to school. These, Bermuda-length, in cotton corduroy the colour of curry powder; worn with an olive-green and red cotton shirt. By Glen of Michigan. Shorts, about $5; shirt, about $4. Bonwit Teller; Dayton's. *Below:* Lisa McGrath, daughter of Mr. and Mrs. Gordon McGrath, in Bermuda-length shorts of heathery reddish-brown wool tweed, a red cotton gingham shirt, a lovat brown brushed Orlon pull-over (counting the number of other things all *these* can be worn with would need an IBM machine). Shorts, about $6, and shirt, about $4, by Girl-Town. The pull-over is by Pandora, about $5. All these are at Altman's; Meier & Frank.



Ninth stop: Lisa McGrath alighting in brown tweed shorts, gingham shirt, brown sweater.





KAREN RADKAI

WHAT'S IN THE DRESS LIFE

Knitted beginning, *right:* The knitted wool dress to launch a thousand days —a narrow, easy rightness of deep green with the collected manner of a coat, but pre-coat wearability. And the uncomplicated line to live well under furs. A black leather belt sets the waistline policy. Worn here: profile cloche of green soleil, magnified below. Dress from Sophie's ready-to-wear collection; hat by Tatiana. Both at Saks Fifth Avenue.

The fine flow of jersey, examples on the opposite page: Above, the polo-shirt dress in grey worsted jersey with that great figure-blessing, a softly gathered skirt. To wear the minute you feel autumn coming on; to wear all winter under coats. By Andrew Arkin. About $40. Vendôme pin. Both: Altman's. Dress: Woodward & Lothrop. Below, the dressmaker look in grey jersey—bias folds rippling away from a charming yoked neckline; more folds in the skirt, taking a graceful new line with fullness. By Donald Brooks of Sag-No-Mor worsted jersey. $60. At Lord & Taylor; Julius Garfinckel.



Four fashion high spots modelled here by pretty young Cheray Zauderer, who made her début this spring in Mount Kisco, New York. All are copied from original designs by Jacques Heim; all, likely to add extra spin to a young clothes life.

Right: A suit paced to keep up a city life for more than one season. Its enduring qualities: taupe petit-point wool; slightly fitted jacket; straight skirt. About $75. Nick Parker shoes. Richelieu necklaces.

Below: A sleek, sure luncheon look—the summation of red cotton-and-mohair; hip-length overblouse, straight skirt. About $40. By Heim Jeunes Filles for Hayette.



Paris looks priced for a young clothes whirl

Pre-collection fashions copied from Jacques Heim



Left: A coat to cover most fashion situations, to wear over most of what's in your closet. In red wool suède cloth, double-breasted, with a pleasant indication of waistline. About $90. Andrew Geller shoes. *Above:* After September, after-six, this black cotton velvet sheath poses only one problem—at which little dinner wouldn't it be perfect? An ingénue frame of cape-y collar outlines the V neckline. By Heim Jeunes Filles for Hayette, in Crompton fabric. About $50. The moulded fiberglass chair, opposite page, is by Paul McCobb. *All clothes in junior sizes. At Bonwit Teller; Hutzler's; Hudson's; I. Magnin.*

KAZAN

PENN



A six-page dossier on a remarkable designer who is an architect, a toymaker, a short-film producer who does his own camera-work, writing and narration, and who is, finally, one of the brilliant creators of the huge bazaar showing U.S. life—this summer at Moscow.



Ray and Charles Eames in their living room

EAMES

BY ALLENE TALMEY

With reason, Charles Eames has the delighted air of a young boy who has learned juggling, can now keep seven plates spinning in the air. His seven plates form an interacting pattern: he is a foremost designer, a noted architect, a producer of brilliant films, an educator, lecturer, teacher, a writer exploring many fields, freshly. To some of his detractors he is too versatile, but to his friends Eames seems a bit like a boy-hero, now middle-aged, but nice, alert, clean, with a deliberate look of innocence, a completely deceptive non-genius attitude.

Although one writer, in describing the variety of his talents, called Eames a Renaissance Man, the tag could not have been more inapt; Eames is not only a Twentieth-century Man, he may be verging on the Twenty-first-century Man. On the other hand, he might be the central figure of a new series, to begin with *The Return of the Rover Boy* and going on to *The Rover Boy in Moscow*, where his unique, fantastic apparatus for showing some 2,200 colour photographs of American life is one of the amazements of the Moscow Fair.

In spite of the whir of his mind and his life, Eames has a great inner quiet. A thin, tanned man, with brown gay eyes, deep laugh ruts, and a sudden stutter, he is a fascinated man. And clothes fascinate him, too. He likes to wear yellowed-beiges, yellowish-greens, shirts of wonderful subtleties, roughly textured jackets, often with silver Navaho buttons which his wife, Ray, sews on with a special curved needle. Those buttons are a partial clue to both the Eameses. They see the beauty in small oddities that others may miss. They are intensely practical. They work as partners, both designers, both film makers, both at ease in their life.

Charles, however, has a monkey mind that leaps about, exploring. He has great capacity to see, to think out problems as though no one had ever pondered them before. (Out of that came the Eames moulded plastic chair, bought all over the world, and happily for him, on a royalty.) Added to those qualities are his sense of structure and finally, his wide keyboard, beyond the eighty-eight notes, of enthusiasms. He even sees many problems with wit. A few years ago, a university dean,

Imaginative explorer

Charles Eames with his "Do Nothing Machine," its intricate, yellow, red, and blue aluminum pin wheels and circles, whirled by solar energy. Owned by Alcoa, it is just for fun and beauty.



The lighter, more comfortable plywood splints designed for the Navy by Eames



Moulded plastic

"The most comfortable chair in the world."

The ever-changing chairs

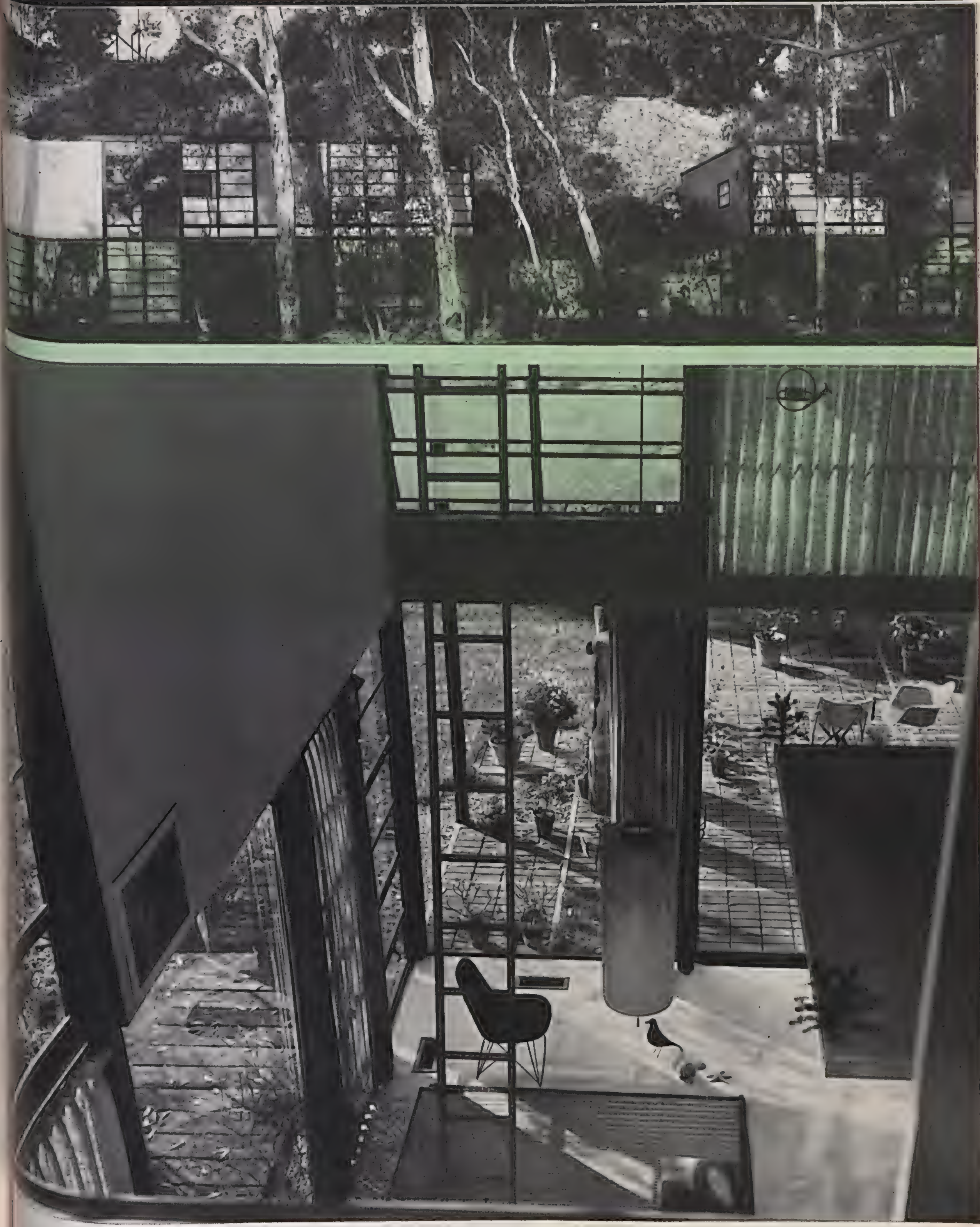
All over the world, millions of people who never heard of Eames sit in Eames chairs. He began with moulded plywood, curved chairs, then developed for the Navy during the War better plywood splints and machines to make them, which led to moulded plastic chairs.

Eames

after inviting Eames to give a set of five lectures, asked him for a dossier on his academic degrees. Because he never stayed long enough as a student to collect even one degree, Eames decided he needed a diploma, at least for show. He telephoned Saul Steinberg, that calligraphic genius, to do one of his marvellous, illegible, red-sealed forgeries of diplomas that look more impressive than real ones. Now the Steinberg diploma stands on a table in the Eames house.

Like Charles Eames, Ray Eames is tanned, fascinated. A small womanly woman—like an Oscar Hammerstein lyric—with pink lipstick, shining-eye make-up, a short nose, tiny earrings in her pierced ears, black velvet bows on her black slicked-back hair, she is an executive, disguised in dirndl skirts. Although she is not actually pretty, she has enormous attractiveness, partly because she looks full of pleasure, warm, enthusiastic—a delighted, happy woman with just a spark of temper. Whatever she touches becomes, without any deliberate thinking on her part, beautiful. When she puts down three pink paper cups, their relationship to a casual apple turns into proportioned pattern. For a birthday present for four-year-old Eames Saarinen, the son of Aline and Eero Saarinen, all close friends, Ray Eames lined a wicker basket with yellow and pink and red tissue, placed within various sizes of small building blocks, some of them painted with gold leaf, some with pink paint, some with red hearts. Entrancing, practical, it was difficult for young Eames to stop using.

Such toys, incidentally, are deep in the Eameses' lives. They have a real thing about toys—collect them, use them, design them. To Charles, a static toy is useless; he wants children to have toys that can be pulled, enlarged, shaped, toys that *do* something, that don't just stand there. When his three grandchildren came to visit for the whole summer last year, he gave them some thirty or forty big square cardboard cartons as building blocks, then added a thick rope on which the young could swing to kick down in one uproarious smash any construction. "Toys,"



The ever-changing house

The Eames-designed house and its studio next door are like two great, bright, cubed toys at first sight; inside, everyone responds to the free light-hearted space, the delightfully useless objects, arranged into simple patterns that never remain constant.

Eames



said one of the grandchildren, "are not for children, they are for grandparents."

Those cartons stood in the studio, a big, bright block of glass walls and solid cement, twenty feet from the house proper. Two-storeyed, the two houses, designed by Charles Eames, are a beautiful solution to a simple problem. He wanted a house to live in and a studio to work in that would not cost too much, that would have places to eat, sleep, cook, and to have friends. (Ray and Charles also wanted a lot of emptiness which they have since filled.) They wanted to cut down on maintenance, in fact, to have two places that would be so easy to keep clean and to run that a part-time maid three times a week could do it; they have Lulu.

It all started after the war, when they bought part of the old Will Rogers California place in Santa Monica, where they would hear the boom of the Pacific, a house so hidden that no one would know it was there. Even the postman never rings once—all mail comes to the shop, ten minutes away in Venice. In building these two great cubes, Eames used only factory materials, existing in ready-made sizes; nothing was made to order. For the exterior he chose a combination of glass walls and cement, painted in great squares of colour, black, red, grey, and bright blue, tremendously effective against the green trees, the grey-green eucalyptus trees which drop their leaves on the wide, old boards of the walk. Inside the house there is a superb feeling of space, partly because of the eighteen-foot-high ceiling of open steel decking and open-webbed joists. Just to give a change of pace in all that emptiness, Eames put in a small alcove, cosy, cabined, with a latticed ceiling into which he inserted several hundred of those small bulbs used in the instruments with which doctors examine ears and eyes. Now, when lighted, the alcove looks like a miniature carnival. On the alcove table there might be a large tray of fruits, some toys picked up in India or Mexico. By itself, one walnut. *(Continued on page 144)*



Toys designed by the Eameses

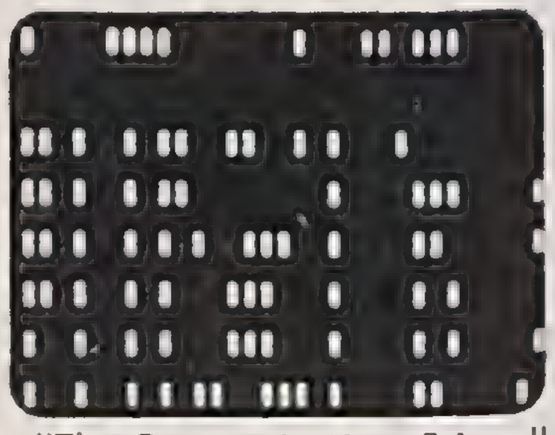


In the film, "The Toy Train"



The shop, the staff, the Eameses





In "The Communications Primer"

Passion for communication

Ray and Charles Eames, who have a thing about toys, made "The Toy Train" and, among other films, "The Information Machine or Creative Man and the Data Processor." This was shown at the Brussels Fair every fifteen minutes in six languages; now IBM has 350 prints in special distribution.

JOHN BRYSON



For Moscow

Charles Eames, who has a superb sense of structure, has conceived of screens on which to flash simultaneously seven colour photographs of U. S. life, including Americans at worship, at supermarkets—some 2,200 photographs in 12 minutes in an audacious dome designed by Buckminster Fuller. *At left:* Eames's photograph of a spider, called Bucky, because its span was audaciously big. *At right:* In the Eames house, a Kabuki sign meaning "Standing Room Only."



GOSSIPY MEMO ON TRAVEL

On the fringe of the Garden District of New Orleans there is the elegant Dunbar restaurant at 1716 St. Charles Street in a lovely old house. The whole place, in fact, is run like a private dinner party with the guests limited to sixty. Reservations must be made, dinner usually ordered in advance. On arrival the guests are met by a butler, the silver is silver, old and shining, the bread passed in silver baskets. The food is good, too: oyster sauce circled by pinwheels of artichoke leaves, banana puffs, a choice of some two dozen Creole dishes. (Closed Sundays and Mondays.)

The sedate old Windsor Hotel, where British Royalty usually stays in Montreal, has been redone, made 1960 by adroit conversion. Remaining, however, are many of its charming assets which go back to Victorian days: the high ceilings, broad corridors, tall windows, and airy rooms with walk-in closets. Attractive additions to the rooms are TV *sets, pretty chintzes, French furniture, white blanket-covers, and in the tall, tiled white bathrooms masses of white towels and big cakes of pine-scented soap. (Room with bath, $12 a day.) The restaurant, renamed La Réserve, has a touch of the South of France with sun-bright murals—Riviera window-views framed by green shutters—painted by the talented Pagès brothers, Jean and Pierre. Wearing a wisp of a white cupcake cap, like Van Gogh's* l'Arlésienne, *the waitresses move noiselessly over green carpets. Good and reasonably-priced food under the French Basque chef, whose name, incidentally, is Abel Benquet; luncheon, about $2; a speciality, the lake fish, doré. By autumn the Windsor will have ready its two beautifully-proportioned ballrooms, as well as a second restaurant, La Loire, all designed by Jean Pagès.*

Pointing into the blue of Mobile Bay are the grounds of the Grand Hotel at Point Clear, Alabama, a charming place organized for pleasure: the usual golf, tennis, plus swimming in either the sea or the pool. The two-winged main house and the oak-shaded cottages all have air-conditioned rooms. Although it runs happily all year, it is particularly attractive in September, October, and November. $24 a day with meals.

Unless one knew, one would never spot the delightful Casa de Piedra, five minutes from Cuernavaca on the busy highway to Acapulco. Hidden behind an insignificant lava-rock wall, on two and a half acres of green garden, is the massive stone house with space for twenty guests, comfortable big rooms with French and Spanish furniture. Here, the life is simple, quiet, food is delicious, there is sun, and a swimming pool with a rock island. Rather remote are the two cottages with Mexican Colonial furniture and porches—one half-sheltered, the other open to the sky and mountain view. The chief delight of the hotel is the food, served on the stone terrace by young Mexican girls in pink. Rosa Trias de Haden, the Catalan owner, who wrote the cookbook My Stove Is My Castle, *trains the cooks. Among the specialities are:* ceviche, *raw fish pickled in lemon (a favourite Mexican first course)* filete à la pancho pistolas, *flattened tenderloin flamed in brandy;* brandade de morue, glacée, *pounded codfish simmered for six hours; and* mousse *desserts. The* haute cuisine bourgeoise *is à la carte and expensive. A single room with continental breakfast, $8 a day. For reservations, write Casa de Piedra, Cuernavaca, Morellos, Mexico.*

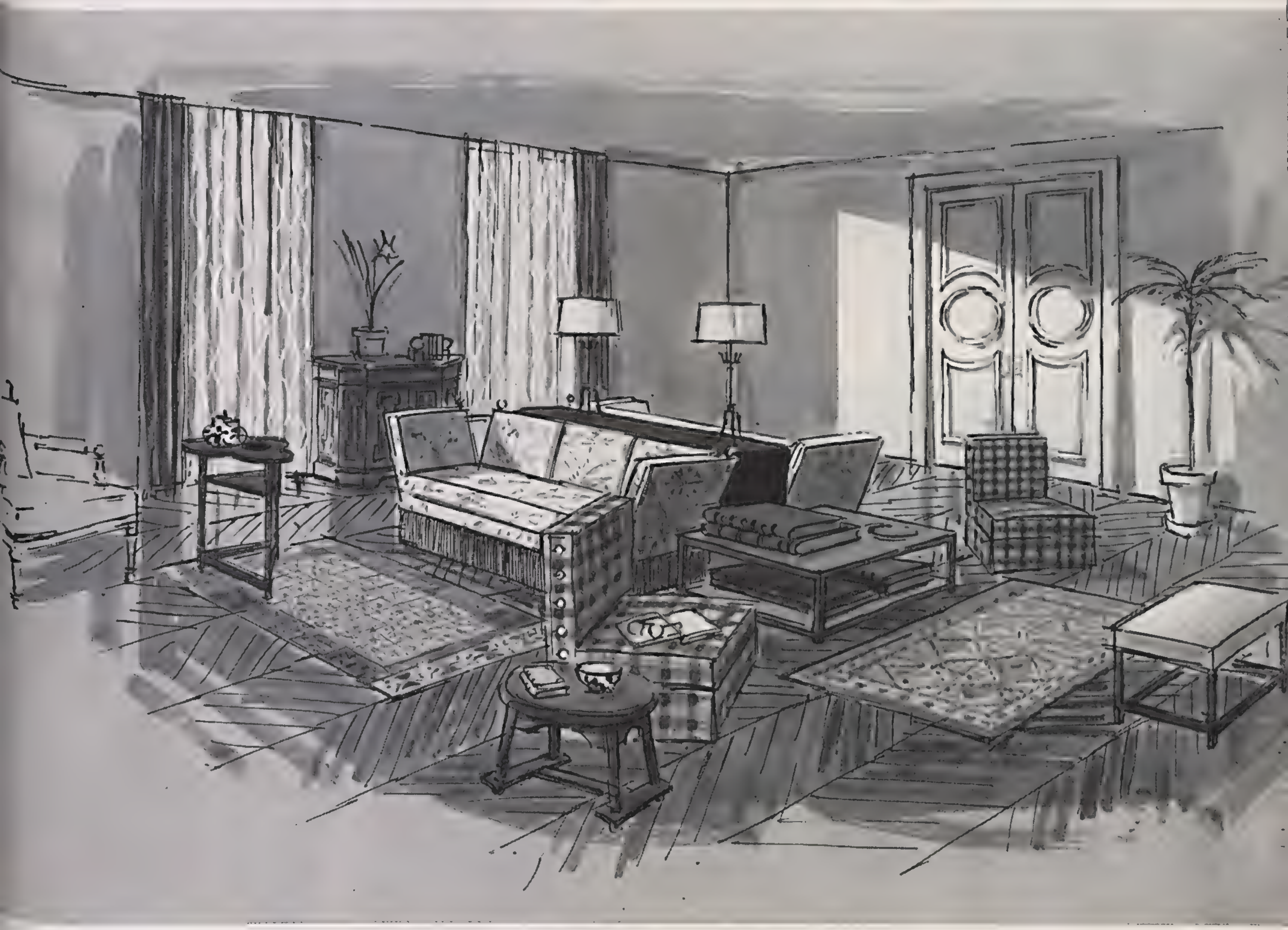
A new look in the air—the early 17th-century look

Call it Vermeer or early seventeenth-century or Louis XIII: it is an overscaled look in which pattern is bold, there are fewer pieces, some of them massive. Everything—wood, silver, tiles—has a deeply-glowing patina, a light that shines from within. As interpreted today, it depends on no special period or country of origin. Antique dealers are buying seventeenth-century pieces, decorators are decorating with them, and reproductions are appearing. *Opposite,* some heralds of the look. Black and white, like the black-tufted white drapery, the black-and-white tile-patterned Alpujarra rug. The big scale, the colour scheme of the wallpaper, pale-blue flowers sprinkled around deep-blue leaves on jet-black background. Beneath the paper, the rather Oriental rug is Spanish. The vivid red, the woven moiré effect of the satin upholstery material sweeping down from the upper right. The dark-stained Louis XIII walnut table, and, on it, caught by plaid bows, the tailored olive-green half-skirt, overscaled books, overscaled silver bowl, and, on velvet, the brilliant blue-and-white hand-print which, like delft tiles, is also part of the look. Tile everywhere, here on the window ledge, the step, the floor. Pinpointing the look, a Vermeer reproduction of a girl with pearl eardrops, in the recessed window which itself, with its daylight directed from the left, might be straight from a Vermeer painting. Beneath the massive black frame (a Dutch seventeenth-century original), the monkey, then a newly-known exotic, serves as a reminder of a century when new lands, as well as a new décor, were being explored and developed. On the following pages, Vogue puts the look together in contemporary rooms. (For information on where everything here can be bought but the monkey—see page 138.)

HORST

VOGUE'S FASHIONS *in* LIVING





More of the early 17th-century look

Some of the 17th-century ideas borrowed for this white living room, *above*, include taking the furniture away from the walls, making three activity (or inactivity) centres. The dark parquet floor makes a clean sweep across the room, interrupted only by small Oriental rugs, returned like a loved child after years of absence. Back with them are other 17th-century marks—ratchet-armed sofas and crewel work, here for white-on-white slip covers. The early 17th-century look loves pattern; one of the patterns is the bold check, like the black, blue, and white linen buttoned on the chairs. Velvet is very 17th-century; here, spruce-green cotton velvet skirts the table dividing the sofas. At the windows, underneath the dark-red, heavy linen curtains, embroidered calico curtains. The two small tables are 17th-century reproductions in walnut. Against the white wall, a small credenza.

Left: In this dramatic dining room, antique Louis XIII chairs with leather seats and backs. Vogue took some calculated, but imaginary, liberties to intensify the drama by painting the chair frames white, as well as the pair of chandeliers, deliberately 18th-century, of wrought iron and wood. The hexagonal table is covered twice, first with a dark linen skirt, pleated at each corner to hang flat, and then with a quilted cotton Paisley cloth. To achieve the architectural look of the 17th century, two corner cabinets and a handsome white marble slab, cantilevered, legless, under the painting, unframed to increase scale. The polished terra-cotta floor, the tiles apparently set in oaken squares, is really inlaid vinyl. The antique blue-and-white covered urns have the attractive faculty of bringing back another message from the 17th century, the look of delft. Sketches by Charles Heilemann. (For information to buy, see page 138.)

Advance notice:



Furniture with architectural details



Overscaled patterns





The return of crewel embroidery

Some small breezes riffling the minds of designers a while back were noted by Vogue; those breezes are now winds blowing healthily through that institution known as the decorating market. Here are various ways these winds, which may go to gale proportions, are freshening rooms.

New ways for massive furniture, with architectural details. At the left, a china cabinet, which could be just three feet wide or an entire wall. Arched at the top, it is rosewood, rich and oiled, with minzu fronts inlaid with rosewood. Glass doors, of course, and generous storage space. Other variants may be added—open wood shelves for books, a drop-leaf desk with built-in light. From the Futura Collection by Romweber. (Not shown are the Laureate pieces from Heritage, all primarily Classic not only in shape but in detailing, in the use of pediments, of pilasters, but with modern storage, acutely engineered.)

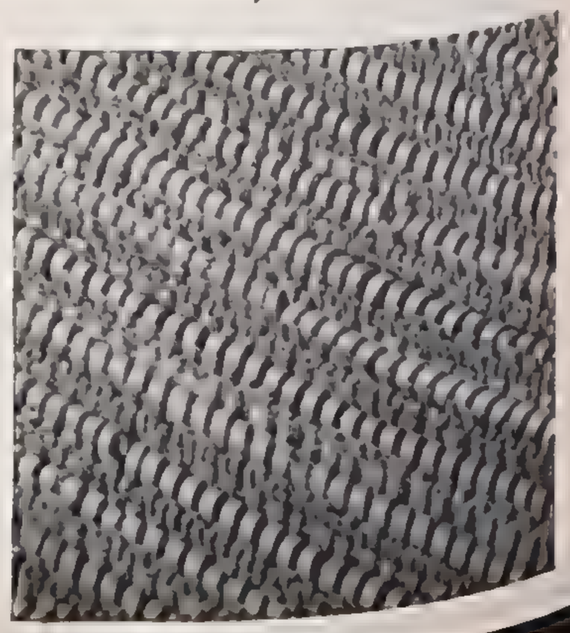
New ways with crewel. For a long time crewel embroidery disappeared—now it's back with fresh colours, revised patterns, small important changes that make crewel good with 17th-century furniture, with modern walls, in rooms artfully without period. At the left, English "Muncaster," on linen twill with Jacobean flowers in shades of red on white ground. To order, from a collection of crewel, at Arthur H. Lee. Note: crewel embroidered linen, which looks newest with white on white, from Patterson, was used for the two sofas in the imaginary living room, with its 17th-century look, on the preceding page.



New ways with overscaled pattern. After a time of timid patternings, the eye needs a refresher course, longs for bigness, for patterns bold in scale. On the far left, enormous roses, white with the leading in black, the flowers deeply red, the stems strongly green. "Stained Glass Rose" wallpaper from Piazza Prints. Other houses, naturally, have these overscaled patterns, especially nice ones at Woodson Wallpapers, with flower patterns taken from 17th-century designs, executed in intense colour combinations—powerful blues on navy; red and green on black. A Woodson wallpaper is shown on the "Fashions in Living" cover on page 131. Note: January Vogue heralded this bold scale in "Changes for the House."

New ways with leather. Woven, braided, twisted, reinforced with wire, leather has rarely been more important. Below, an indestructible heavy leather rug, natural rawhide simulating loop pile carpeting, designed by James Rauh, to order at Karl Mann Associates. (Not shown, twelve-inch leather squares or eight-inch hexagons to cover walls or floors, in many colours, from Katzenbach & Warren.)

Leather for floors and walls



new ways with furniture, walls, floors, windows

New ways with walls. Where there's a will to revive such parts of the interior scenery as moulding, dados, cornices, there's a way to do it without calling in the carpenter. The way: wallpaper that looks like something that isn't there, architectural wallpaper, simulating carving or fresco details. Shown left, from Piazza Prints, "Topiary," trellis and topiary panels in shades of blue or green on white. The panels may be cut out and arranged arbitrarily to meet individual visual and space requirements. Finished effect, a garden room, its walls looking out on the great make-believe outdoors. Through its six-part "Italian Villa" pattern, Piazza can provide dados, pilasters, capitals, overdoors. Not shown, another assortment of architectural features on paper includes a swag and a corner moulding, these from Louis Bowen. "Bamboo Treillage," a French paper by Nancy McClelland, has a natural bamboo lattice on deep slate-blue ground. To go, perhaps, around a door or to define a passageway, a bamboo lattice paper from Jones & Erwin provides trompe-l'œil pilasters, capitals, bases. Something else to do with a too austere wall is to cover it with the fabric, back-in-fashion news previously noted by Vogue. Some textile people have given the idea a lift by putting out fabrics in paper-back editions. The material unrolls like paper, goes on the wall like paper. Katzenbach & Warren's "Woolsuède," below right, comes in some thirty-odd colours, among them olive green and mustard, is mothproof and fireproof. (Not shown: For a more formal room, Piazza Prints offers paper-backed silk moire in vivid red, clear white, pale blue. By cleverly simulating moire, linen, and hemp in vinyl, Gene McDonald has made a nice compromise between the old-time fabric look and the modern desire for invincibility; the vinyl, of course, is scrubbable.)

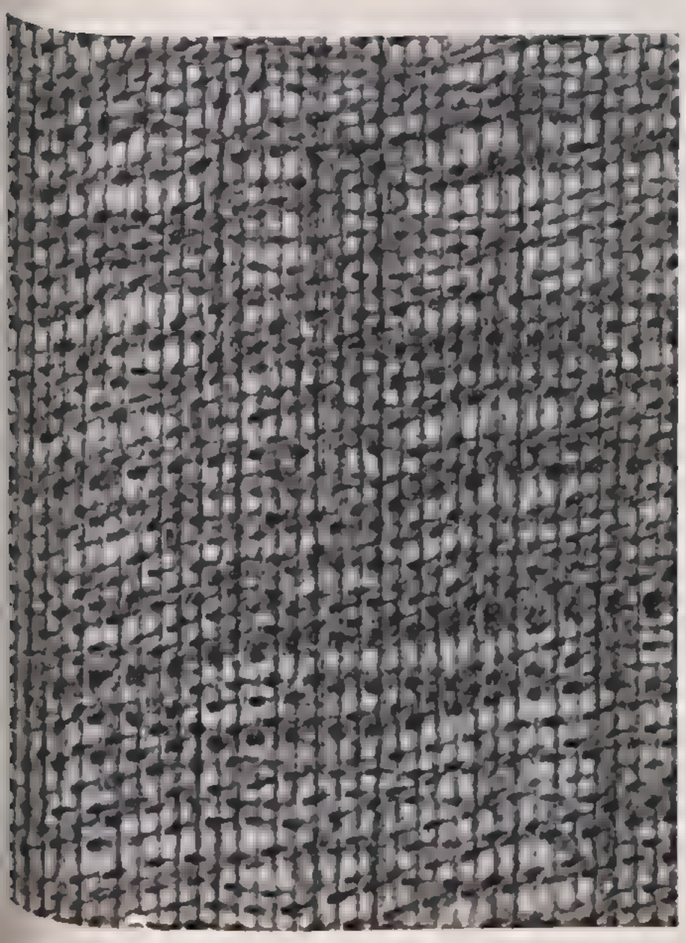
Wallpaper architecture



New ways to shade a window. By texturing the incoming light, admitting it, but muffling it, as in the Breneman-Hartshorn loosely woven flax shade with washable vinyl overcoat at the lower left, in natural, lime yellow, or geranium. (Not shown, custom designs that might, for instance, carry a wallpaper motif across the windows, or provide an illusionary lattice, by David Barrett Interiors. The famous looms of Dorothy Liebes are for the first time turning out those intricately woven wood blinds in standard colours and designs. At Edward Fields.)

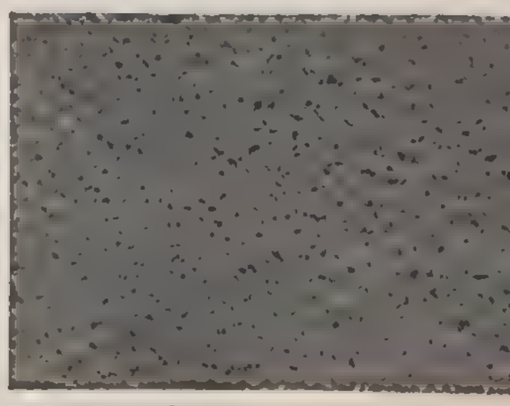
New ways with stencil. Combinations of stencil patterns, taken from the walls of old New Hampshire and Vermont houses, made into new wallpapers, simple, repetitive, and delightful. Above right, "New England Stencil," by Jones & Erwin. Equally charming underfoot: a stencil pattern on a bare wood floor, topped with wax, polished to a high gleam. To keep the feeling for pattern-on-pattern on such a floor, small Oriental rugs.

EVERYTHING, THROUGH DECORATORS



Window shades of fabric

The return of stencil



Fabrics for walls, now ready-to-paste



HORST

Advance notice *continued*

More evidence of things astir in the decorating world: Renewed interest in white-on-white, left in the tambour curtain, a Swiss moss-embroidered baroque design on calico; lower right in an imported Swiss cotton tapestry, both by Ottavia. Three new ways with stripes: In the recessed window, a bold, uneven stripe, reminiscent of Spanish hinges, a heavy linen wall-covering by Karl Mann; upper right, the daring colour way, here reddish brown, royal blue, and mustard in a cotton fabric by Patterson; lower right, flowing from chair to floor, "Fantasia" by Quaintance, an alternating black and white floral stripe, not here looking like a stripe. New ways with warp prints, a difficult art brought into new focus. Example: "Florentine," coming from behind the lantern down into the foreground, a lustrous watered rose print, Baronio exclusive for Jofa. On the floor beneath the window, "Spanish Print No. 4" by Arundell Clarke, another warp print, black ovals on white hand-woven cotton. Not a warp print, but with the mysterious glowing ways of one, the blue and white Fortuny cotton hand print, hanging here from the giant brass thimble that makes a wastebasket. The hand-painted shade by The Window Shop could give a window the charm of a trellised niche. Old design or new design, the hanging fixture is back. The one here, upper centre, doesn't try to be important, but is—a Danish lantern, its shade white linen, its shape many-faceted, from George Tanier. To the right of the lantern, the big pattern idea in a panel, by Federico Pallavicini, in reds and pinks, hand-printed on sheer Dacron-and-linen by Quaintance. On the polar white rug, a notably flat basketweave from LoomWeve's Mark IV group, a table as direct as a mechanical drawing, white wood, inset white marble top, from Michael Taylor. Centre stage: an elusive beauty in clear plastic, Laverne's almost invisible chair.

EVERYTHING, THROUGH DECORATORS

The Incomparable



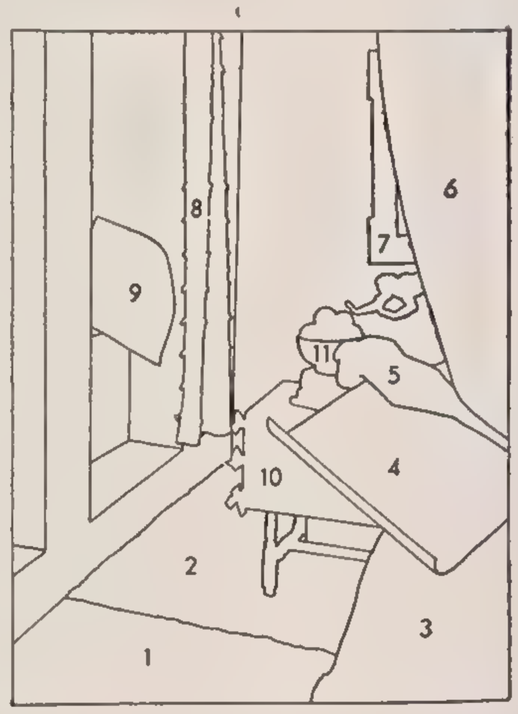
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Fashions in living source information

Fashions in Living cover, page 131



1. Tiles, 5½" square, Little Portugal. N. Y. C.
2. & **3.** Alpujarra rugs, Stark Carpet.*
4. "Narcisse" wallpaper, Elena Celani design, Woodson Wallpaper.*
5. "Damask" hand-printed cotton velvet, Patterson Fabrics.*
6. "Lorraine" viscose and nylon upholstery fabric, Boris Kroll.*
7. Dutch antique frame, black-lacquered pine, Julius Lowy, N. Y. C.
8. "Rachel," nylon and linen fabric, wool tassels, Arundell Clarke.*
9. Vermeer reproduction, Raymond & Raymond, N. Y. C.
10. Antique Louis XIII walnut table, Old Versailles, N. Y. C. Tablecloth: "Woolsumma Suede," J. H. Thorp;* cotton braid, Scalamandré Silks;* silk plaid bows, Thaibok.*
11. "Early American" sterling silver bowl, Robert Ensko, N. Y. C.

Pages 132-133

Living room:
Ratchet-armed sofas, part of Baker's Continental Group, available in fall.*
Upholstery, "King Charles," white-on-white crewel embroidery, Patterson Fabrics.*
Credenza, cherry and walnut, part of Baker's Continental Group, available in fall.*
Stool and clover leaf table, oak reproductions, Roslyn Rosier, N. Y. C.
Upholstered bench, to order, Yale R. Burge.*
Chair slip covers: "Toulouse Linen Plaid," Belgian linen, Brunschwig & Fils.*
Table cover: "Spruce Green" cotton velvet, J. H. Thorp.*
Curtains: "Namur" Belgian linen, Schumacher.*
White curtains: Swiss moss embroidery on calico, Ottavia.*

Dining room:
Chairs, old copies of Louis XIII chairs, Jeane Friedlander.*
Chandeliers, reproductions in wrought iron and wood, Doris Dessauer.*
Covered urns, antique faïence, Mottahedeh.*
Flooring, vinyl tile to order, Amtico.*
Table cover: Underskirt, "Wheatley" Belgian linen, Greeff Fabrics;* overskirt, "Hannah," quilted cotton Paisley, Greeff Fabrics.*

*Through decorators

NAMES IN LIGHTS

The answers to "Names in lights: Who are they?" on page 81

1. Leon Uris, author of *Exodus,* a novel primarily about Israel.
2. Arthur Laurents wrote the books for *West Side Story* and *Gypsy.* This past season, as part of a cycle of his earlier plays, an Off-Broadway theatre revived *A Clearing in the Woods* and *Time of the Cuckoo*—the latter became the movie *Summertime,* with Brazzi and Katharine Hepburn. Next season the cycle continues with *The Bird Cage* and *Home of the Brave.* As a movie, *Home of the Brave* was sent all over the world; as a television production, it was judged the best dramatic show on British TV. Mr. Laurents will direct his new play, *The Sleepwalkers,* a serious comedy.
3. Stephen Sondheim, who wrote the lyrics for *West Side Story* and for *Gypsy.*
4. Hank Ketcham, the cartoonist who created "Dennis The Menace."
5. Richard Mason, author of *The World of Suzie Wong.*
6. Leonard Spigelgass, who wrote the comedy, *A Majority of One,* starring Gertrude Berg and Sir Cedric Hardwicke.

MISS RHEINGOLD

(Continued from page 79)

We assembled out in the driveway, where the nun who taught gym and was thought to have a feeling for organization pulled and pushed us into an orderly file. I was first, accompanied by a tiny girl from the kindergarten who carried the wreath on a silver tray. Then there were four music students with flutes, who were to provide the accompaniment for the hymns. Next came six first-grade girls with baskets of flowers. These were followed by the rest of the school, paired off in twos according to height. There was a slight feeling of uneasiness in the ranks because, owing to the rain yesterday, the dress rehearsal had been held in the gym and now, with the vast difference in terrain, we felt all turned around. Still, there were no mishaps as the procession wound its slow, solemn way to the shrine.

On arrival, the wreath-bearer and I stepped forward while all the other girls fanned out until they had formed three large circles around the shrine. Then, after a warning tweet from the flutes, we sang, " 'Tis May." I was beginning to feel nervous—the crowning hymn came next.

" 'Tis May" proved to be very effective because the five girls who always flatted on the final High C *did* remember to drop out before the end, as instructed. At last the crowning hymn began. I listened very carefully, for there was a definite place in the lyric indicating the moment when the crowner was to step forward.

It came. The voices rang out high and sweet in the open air, "Oh, Gray-shus Queen of Hea-*von*, we haste to-oo crown thee-ee now." Then a silence fell—the song was to be continued after the actual crowning—as I picked up the wreath and walked slowly up to the statue.

It was then that I realized, and with a stab to the heart, why I had been chosen. I had been chosen because I was the tallest girl in the school. It was equally clear, as I peered at the massive stone figure looming four or five feet above me, that, tall as I was, I wasn't tall enough. I shot a look of desperation and panic over to the right, where the nuns were standing in a little clump, hoping for further instructions. But their heads were bowed in benediction and they seemed totally unaware of the crisis.

Finally Alice McClain, who was class president and a girl of some resourcefulness, signalled the flutes to start up again. Once more the voices sang out, though not, of course, with the same dash, "Oh, Gray-shus Queen of Hea-*von*, we haste to-oo crown thee-ee now." This time the word 'now' seemed a reproach. Was it possible, I wondered, that we would all have to stand here until I grew another six inches?

Just as it seemed fearfully likely that the singing was going to begin for a third time, I remembered Mother Claire's oft-repeated adage, "Desperate diseases require desperate remedies." I took the wreath firmly in my two hands, grasping it like a basketball, and hurled it up onto the head of the statue.

For a brief moment it looked as though I had succeeded, for the wreath seemed to be resting firmly on the prongs of the stone crown. But then, slowly and majestically, it slid down until it settled rakishly over one large stone eye. The effect was decidedly disreputable, and there was a hiss of horror from the nuns as well as a gasp from the girls that quickly degenerated into muffled laughter. The first to be affected were the flautists, who, in an effort to suppress their giggles, had blown spit into their flutes and rendered them useless. The singers, without a flute to guide them, fell silent. The little girl who had borne the wreath burst into tears, and a first-grade flower girl was heard to inquire loudly, "Is it over?"

This was all too much for Mother Claire, who wheeled slowly in her tracks and marched back to the school, followed by the other nuns. Only the gym teacher remained to see that the retreat didn't turn into a rout.

I stood there, bleary with grief, feeling like the captain of a ship that was going down with all aboard. In my own mind I was the innocent victim of fate, but I knew perfectly well that in the minds of the departing nuns I was now an irresponsible defiler of sacred objects. Suddenly I broke out of line and ran down the path until I caught up with Mother Claire. "Oh, Mother," I said, the tears splattering down my cheeks, "I am sorry." Mother put on her pince-nez and looked at me. "Dots," she said sadly, "and now this." "But, Mother—," I explained in what may be the most

(Continued on page 143)





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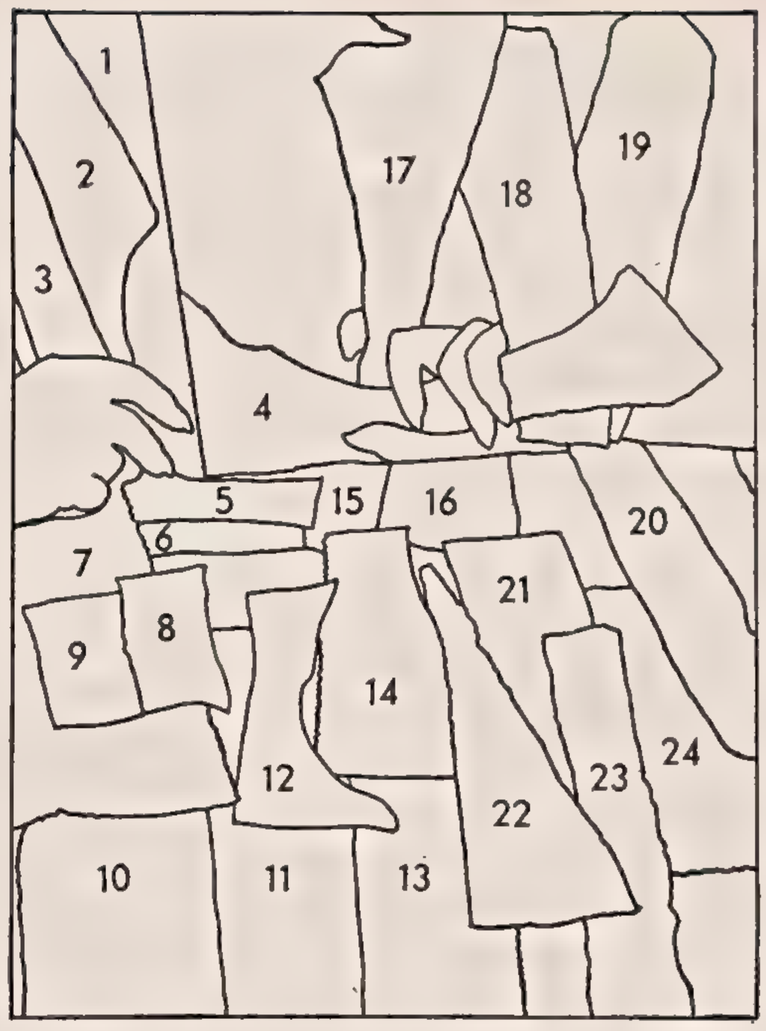
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Fabric clues to fashion

(Continued from page 104)

1. Prints reaching deeper into the year—one here, a printed cotton velvet, leaf-red, leaf-brown. Late-day suit, one thought. By Onondaga.

2. Basket wool, green-beige, thin and measured as a millimetre—ten per cent hair of the reindeer. One for the Chanel-suit lovers. By Forstmann.

3. Raspberry-red bouclé wool, with a light grain—bouclé isn't the mountainous terrain it used to be. By Anglo.

4. Ember reds firing each other across a subdued plaid. Very good material, this wool, for the not so subdued zing of coat silhouettes now. By Len Artel.

5. For one of the pretty supple little day dresses in a wardrobe, Avisco rayon, printed in ribbons of tiny flowers. A Folker fabric.

6. Country-coat news, a cashmere in a never-done-before colour—jasmine-tea-leaf shade of brown. This, by Einiger.

7. The nth of subtlety here—a one-colour plaid. Actually the weave—heavier thread then lighter—forms the pattern. Ria Herlinger yellowy wool.

8. Wool coating brushed to a well-mannered fluff; Weimaraner colour. Town-coat option for this. By Glendor (sold through Max Gross).

9. Wool plaid coating in a colour called French mustard—which just about sums up the deliciousness, the teaming possibilities. By E. Y. Johnston (sold through Morell British).

10. One of the brunet browns, in wool tweed going good-crazy with reindeer-hair offshoots. By Anglo.

11. For a suit where jacket is another name for coat—black, white and brown, all knotted together in a dashing wool tweed. By Forstmann.

12. Red popping with coat ideas for a wardrobe with a lot of brown in the stand-by section—brushed wool velours. By Warren of Stafford.

13. Dress jersey, in a leather shade of brown; an unmistakable snap to the colour here. Alamac's Thalspun Orlon and wool.

14. Wool chinchilla in a caramel colour—to wear as a town coat with a marvellous series of hat-colours is our guess. By Milliken.

15. Basketweave dress-wool in the colour of the best rouge you ever wore. By Blin & Blin.

16. What's happened to the blanket plaids? They're smoothed fine, and going into dresses, lean little suits now. This of red and grey wool—note: grey—by Stevens.

17. Browns, every shade of them practically, with a slot of black, in a coat bouclé (we see a belted coat, for one). The mix: wool, worsted, reindeer hair, nylon. By Len Artel.

18. Brown wool coating about as hefty as the weave gets this year: some reindeer hair visible; but not a snowstorm of it. This one from Stroock.

19. Another one of those lean little dress worsteds that explains the revival of fullish skirts. This, ruby-red. By Pacific.

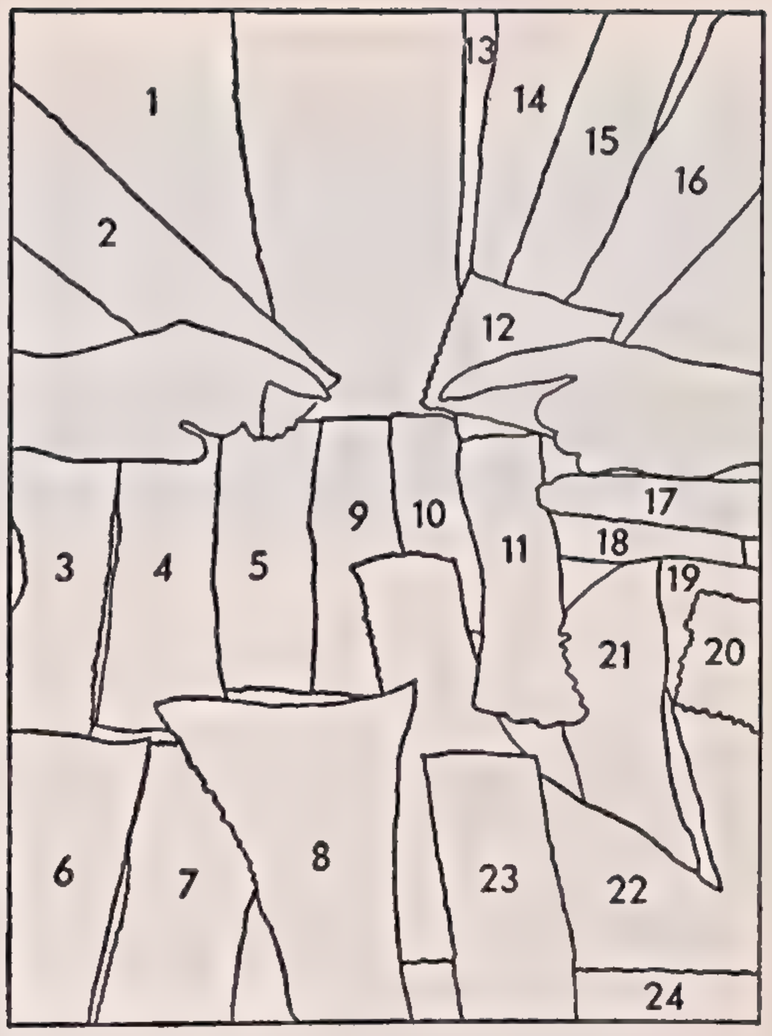
20. Reversible wool coating lapping up the theory that two reds are better than one. By Anglo.

21. Red herringbones—in an Arnel and Orlon weave that promises impeccable service once it has something to live for: a dress, day. This, by Cohama.

22. Wicker-weave oatmeal-beige and black tweed coating of wool-and-silk: fine and firm. By Berglas.

23. Lightweight, loosely woven windowpane of wool-and-nylon: in string-beige. By Sekers.

24. Brown-and-black striped worsted flannel destined to make suit news. By Mayflower.



Fabric clues to fashion

(Continued from page 105)

1. Grey in depth—furred suits are often this shade. Wool, Orlon, and mohair, by Lesur.

2. The kind of blue-ribbon red in the news now—with a soft little tissue of reindeer hair running through. Wool suiting by Bellaine.

3. Wool tweed the colour of a dark old port, another lighter shade cutting it. By Jacqmar.

4. Blue wool, much of its lighting the daylight that comes through the weave. Bouclé by Bellaine.

5. The zing crêpe dresses turning up in collections now are due in part to the spirited crêpes around. The fine dry wit here, a wool-and-nylon crêpe by Stroock.

6. Tailor's jersey—a new heavy weight destined to make suits, even coats. The red-Morocco colour here, of Orlon-and-wool, by Fair-Tex.

7. Herringbone flannel suiting in an intense shade of grey, half Acrilan and half wool. By Cyril Johnson.

8. Wool bouclé in a colour named beet root, but destined to lead far from a vegetable existence. The travel coat made of this could do just about anything short of moon-hop. By E. Y. Johnston (sold through Morell British).

9. Blue and green Paisley wool challis, not too Omar-Khayyám; restrained is the word. By Maxwell.

10. Green tweed coating that could be the backbone (and herringbone) of a smart town wardrobe; yellow note in the green is news too. Of Creslan and wool. By Strong, Hewat.

11. New knitting, mohair and worsted, in jet-grey and black. At close range, you can spot a looping over-pattern. By Sag-No-Mor.

12. Cotton duvetyn in a sporting shade of red—crimson's close. By Cone.

13. Luxury cotton corduroy, wide in the wale and deep in the blue; with a kind of foam-pillow bounce under the fingers. By Crompton.

14. Green-on-green wool tweed pattern visible in the picture; on the other side, a green wool as pleasantly monochrome as a putting green. Reversible, by Anglo.

15. Another reversible coating, both sides provided with news: blue bouclé and blue-and-white saw-tooth tweed. Wool-and-Fibrann by Felix Vercel.

16. Verdant blue (there's green in it without a doubt) in a naturally wavy brushed wool coating. By Hockanum.

17. Green wool tweed in a spinachy colour, but not spinach-in-the-rough. Quite fine-cut, the surface here. By Glendor (sold through Max Gross).

18. Paisley in a kind of life-through-a-glass-bottom-boat colour. Submerged prints are news, particularly in suit blouses, jacket linings. This is Avisco rayon and wool, a Fuller fabric.

19. Fern-green wool-and-nylon in the new flat-as-embroidery bouclé. By Forstmann.

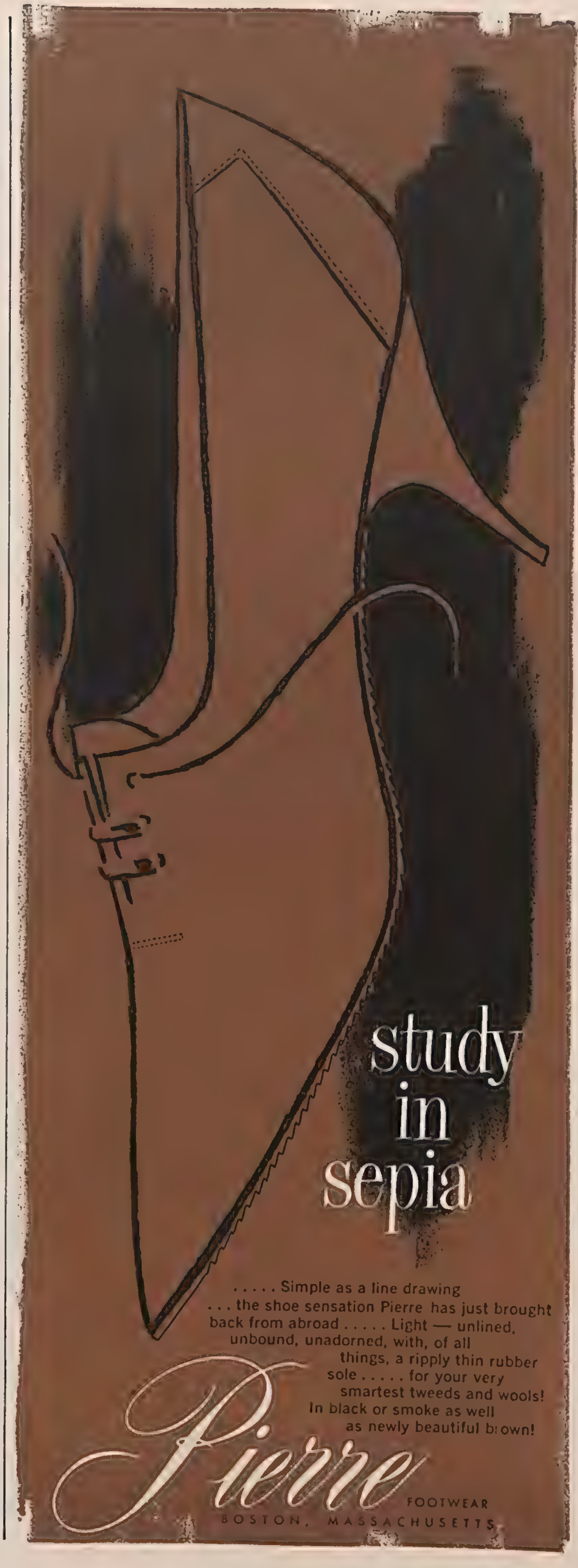
20. Vitamized green shade of cloth that fits into the category of weaves known as etamines. The etamines are, like this dress weight, a kind of super voile loosely woven of firm yarn. The yarn here: Zefran. By Chadwick.

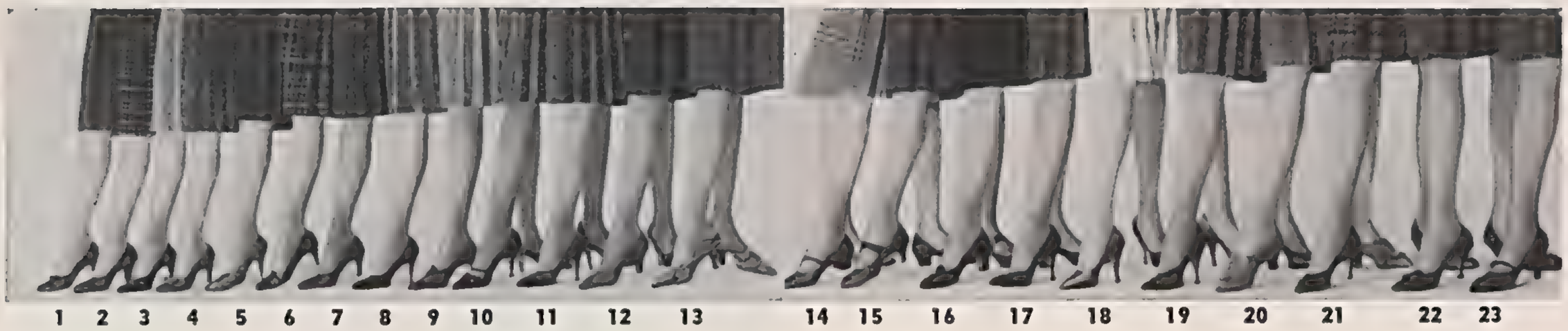
21. Lightly napped green tweed in an almond shade. Wool, mohair, and Angora. By A. D. Ellis.

22. Green plaid with an arctic-tundra quality—mohair, wool, reindeer hair, and nylon. Coating by Berriege (sold through Silas Rieger).

23. Grey herringbone worsted, light enough in weave to make a dress—dark enough grey to make the dress a smash this year. By Einiger.

24. For the marathon dress in a wardrobe, a grey Dacron-and-cotton plaid that's just a shadow of former plaids. By Galey & Lord.





Brown shoe news

The following is a list of shops across the country where the shoes and stockings on pages 82-84 may be found.

1. Julianelli shoe of Hubschman calfskin at Bonwit Teller; Himelhoch's; Harzfeld's. Roman Stripe "Grey Dusk" stockings at Lord & Taylor; Foley's.

2. Capezio shoe of Leather's Best hair calfskin at Lord & Taylor; Sakowitz; Bullock's-Wilshire. Belle-Sharmeer golden brown stockings at Lord & Taylor; Rich's.

3. Town and Country shoe of Eisendrath Firenze calfskin at Lord & Taylor; Woodward & Lothrop; Famous-Barr. Archer "Concert Green" stockings at B. Forman; J. W. Robinson.

4. Delman satin shoe at Bergdorf Goodman; Harzfeld's; Frost Bros. Hanes "Russet" seamless stockings at Altman's; Chas. F. Berg; Frederick & Nelson.

5. Capezio kidskin flat at Lord & Taylor; Joseph Horne; I. Magnin. Appointment green-taupe seamless stockings at Bloomingdale's; Sibley, Lindsay & Curr; Foley's.

6. Delman shoe of Loewenstein calfskin at Bergdorf Goodman; Montaldo's. NoMend "Jet" stockings at Altman's; Julius Garfinckel; J. W. Robinson.

7. Evins satin shoe at I. Miller; I. Magnin. Mary Grey "Topaz" seamless stockings at Bergdorf Goodman; Woodward & Lothrop; Chas. A. Stevens.

8. Herbert Levine satin shoe at Bonwit Teller; Famous-Barr; Joseph Magnin. NoMend brown-taupe textured stockings at Altman's; Wm. H. Block; Meier & Frank.

9. Andrew Geller calfskin shoe. Also at Hutzler's; Stix, Baer & Fuller. Belle-Sharmeer "Brown-Diamond" stockings at Lord & Taylor; Joseph Horne; Rike-Kumler.

10. Paradise shoe of Donovan Deldisilk suède at Woodward & Lothrop; Joseph Horne. Humming Bird wine-coloured stockings at Franklin Simon; Carson Pirie Scott.

11. Mademoiselle shoe of A. C. Lawrence calfskin at Lord & Taylor; Hutzler's; Stix, Baer & Fuller. Schiaparelli "Coffee Bean" stockings at Bonwit Teller; Wanamaker's, Phila.; J. W. Robinson.

12. Vitality suède shoe. Vandervoort's; Thompson, Boland & Lee; Bullock's. Phoenix beige-green patterned stockings at Altman's; Miller & Rhoads.

13. Evins calfskin shoe at I. Miller; Frost Bros.; I. Magnin. Sapphire golden brown stockings at Best & Co.; Neusteter's; I. Magnin.

14. Tweedie calfskin shoe. Belle-Sharmeer "Frosted Grape" stockings at Lord & Taylor; Rich's; Hudson's.

15. Life Stride shoe of Donovan Deldisilk suède at Macy's; Rich's. Berkshire chocolate-brown stockings at Macy's; Filene's; Woodward & Lothrop.

16. Capezio kidskin shoe at Lord & Taylor; Frost Bros. Phoenix "Cashmere" patterned stockings at Bergdorf Goodman; Himelhoch's.

17. Herbert Levine shoe of Loewenstein calfskin at Bonwit Teller; Joseph Magnin; Best's Apparel. Mary Grey "Gourmet Green" stockings at Bergdorf Goodman; Gus Mayer.

18. Bally satin shoe at Altman's; Frank Werner, San Francisco. Beautiful Bryans beige stockings at Bonwit Teller; Neusteter's.

19. Andrew Geller calfskin shoe. Also at Julius Garfinckel; Frost Bros. Van Raalte "Taupe Haze" stockings at Tailored Woman; Hudson's.

20. Palizzio shoe of Fleming-Joffe lizard at Lord & Taylor; Miller & Rhoads. Humming Bird pale-grey stockings at Franklin Simon; Carson Pirie Scott.

21. Capezio kidskin shoe at Lord & Taylor; Thalhimers; Dayton's. Appointment beige-taupe seamless stockings at Lord & Taylor; Stix, Baer & Fuller; Neusteter's.

22. Millerkins shoe of Fleming-Joffe lizard at I. Miller, N.Y. Beautiful Bryans beige stockings at Bonwit Teller; Julius Garfinckel; Harzfeld's.

23. Roger Vivier for Christian Dior shoe of Fleming-Joffe lizard at Bonwit Teller; Harzfeld's; I. Magnin. Christian Dior "Cherries Jubilee" stockings at Bergdorf Goodman; Julius Garfinckel.

24. Nick Parker shoe of Eisendrath Firenze calfskin at Lord & Taylor; Harzfeld's. Hanes "Blue Haze" seamless stockings at Best & Co.; I. Magnin.

25. I. Miller shoe of Ohio calfskin at I. Miller, N.Y. Kayser "Perfect for Green" stockings at Stern's; Strawbridge & Clothier.

26. Andrew Geller shoe of Loewenstein suède. Also at The Blum Store; Sakowitz. Vanette blue stockings at Goldwater's; Bullock's.

27. Joyce shoe of Donovan Deldisilk suède at Wanamaker's, Phila. The Higbee Co. Bur-Mil Cameo "Olivet" stockings at Lord & Taylor; Maison Blanche; The Broadway.

28. Newton Elkin shoe of Loewenstein suède at Lord & Taylor; Rich's; Montaldo's. Glen Raven amber-coloured stockings.

29. Customcraft shoe of Harvey's Silki Suede at Lord & Taylor; Neusteter's. Hanes "Quicksilver" seamless stockings at Lord & Taylor; Frost Bros.; J. W. Robinson.

30. Palter DeLiso cowhide shoe at Bonwit Teller; Gus Mayer; Harzfeld's. Roman Stripe off-black stockings at Lord & Taylor; Hudson's; The May Co., L.A.

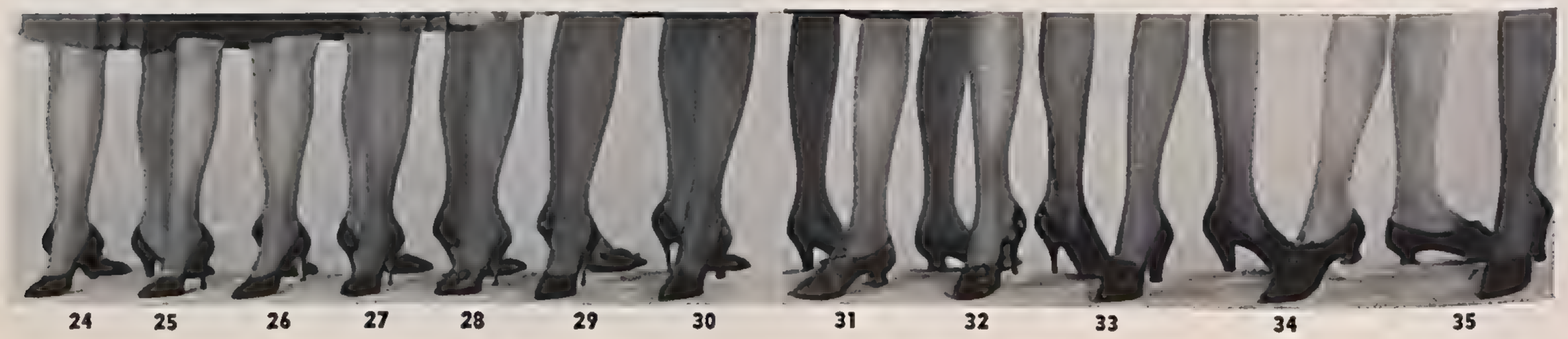
31. Julianelli brocade shoe at Bonwit Teller; Himelhoch's; Harzfeld's. Bur-Mil Cameo "Amethyst" stockings at Bloomingdale's; Stix, Baer & Fuller; J. W. Robinson.

32. Pappagallo shoe of Fleming-Joffe "Kashima" kidskin at Miss Bergdorf of Bergdorf Goodman; Joseph Magnin; Meier & Frank. Van Raalte "Chocolate" seamless stockings at Bloomingdale's; Hudson's; Carson Pirie Scott.

33. Troylings shoe of Donovan Deldisilk suède at Stein & Blaine; Gimbels, Phila. Gotham Gold Stripe taupe-grey stockings at Franklin Simon; Wanamaker's, Phila.; Jelleff's.

34. Florsheim shoe of Hubschman calfskin at Tailored Woman; Wm. Hahn, Washington, D.C.; Florsheim's, Chicago. Berkshire taupe stockings at Arnold Constable; H. & S. Pogue; The May Co., Los Angeles.

35. Rhythm Step shoe of Ohio calfskin at Altman's; Hudson's. Munsingwear "Ember Wine" stockings at Bloomingdale's; Dayton's.



MISS RHEINGOLD

(Continued from page 139)

poignant statement ever made by a thirteen-year-old, "I'm *only* five feet nine."

Even great disasters have a way of being forgotten (who today talks about the Chicago fire?) and pretty soon everybody stopped discussing the crowning and my unworthy part in it. Nevertheless, it was instrumental in changing my life, because two days later I was invited to join the Seven-Uppers. This was a club formed by the seven most popular girls in the school, girls of such incomparable chic and elegance that I had aspired to be one of them only in the dim, helpless way that a copy boy aspires to be managing editor. They had evidently decided that my errors on crowning day were all part of a calculated plan and that, however rough-hewn my appearance, I was to be regarded as a cutup and a card.

Under these decidedly false pretenses, I joined the Seven-Uppers (there was some talk of changing the name to the Eight-Teens, but that died out). Now I, too, rode in raffish splendour in Dottie Long's maroon roadster after school. And with the others I huddled under the porch at recess and puffed away at an Old Gold. I had come a long way.

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 106-109)



Above, left: The reversible coat to make in two wool fabrics. Vogue Pattern 4035, in sizes Small, Medium, Large (31 to 40). For size Medium, 2¼ yards of each fabric, 54″ wide. Price, $1.
Above, right: Evening coat of brocade, Vogue Pattern 9417, in sizes 12 to 20 (32 to 40). For size 14, 4 yds. of 50″ fabric. 75c.



Above, left (three sketches): Evening dress with two kinds of skirt, square or V back. Vogue Pattern 4977, sizes 12 to 20 (32 to 40). For size 14, short skirt, 1¾ yds. of 50″ fabric. Price, $1.
Above, right (four sketches): Guy Laroche suit, a Paris Original Model. Vogue Pattern 1462, sizes 10 to 18 (31 to 38). Size 14: 2⅝ yds. 54″ fabric for suit; 1¾ yds. 39″ fabric for blouse. $2.50.

All fabrics shown are available at the following stores:

Chicago, Ill.....Carson Pirie Scott & Co.
Columbus, Ohio.....Lazarus
Indianapolis, Ind.....L. S. Ayres & Co.
Miami, Fla.....Burdine's, Inc.
Milwaukee, Wis.....Boston Store
Philadelphia, Pa.....Strawbridge & Clothier

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10c additional for each pattern ordered.



CHARLES EAMES

(Continued from page 128)

That kind of house is far from the kind of houses that Ray and Charles lived in as children; she in Sacramento, California, he in St. Louis, Missouri. At that time the Mississippi steamboats, brilliant with carved mahogany, still stopped at the St. Louis wharves. When Charles was born in 1907, his father, who had fought on the Union side in the Civil War, was in his late sixties, a state that made all the fathers around seem ridiculously young to his son. A special agent for the government, a photographer and painter, old Mr. Eames put away in the attic a cache of photographic material, particularly the stuff involved in wet plate printing. Fairly soon Charles used that equipment, only found out much later that Eastman had invented film.

After the death of his father, Charles began supporting himself. At ten, he folded envelopes and delivered groceries; at fourteen, he went into the steel mills as a labourer. Then he found out about architecture, eventually winning a scholarship to Washington University, but he flunked out, partly because he divided his time between school and working in one of the big architectural firms, specializing in state capitols. Not knowing that he did not know anything about anything, he designed office buildings and houses for satisfied clients.

Early in 1929, this non-follower of the stock market fluctuations cashed in some stocks that he owned and went off to Europe. While in Germany, he heard of The Crash. He also, for the first time, heard about the formidable pair of architects, Walter Gropius and Miës van der Rohe.

In 1930, with his odd sense of timing, he opened his own architectural office, educating himself on the way. By himself he stumbled onto Maxfield Parrish prints, and then onto *Saturday Evening Post* covers by Lyendecker which led him to Frank Brangwyn's etchings and so to Joseph Pennell, Whistler, and Rembrandt. (Recently, Eames said that those who know Rembrandt early are cheated of the pleasure of discovery.) His interests went on to Cimabue and took the circle line back to Modigliani and then to the action expressionists.

After a few years of the architectural office, he went to live in Mexico where he ran out of money, took on any labouring job he could get, often nearly starved and came so close to the fundamentals of existence that he later felt as though he had come through an almost fatal illness; nothing could ever be worse. That experience gave him a theory: he would never be suckered into a mistake he didn't want to make.

Back in St. Louis, he and another architect went into partnership, which he left for a fellowship at Cranbrook, Michigan. That school of design, directed by Eliel Saarinen, a charming man with a dry quiet voice, white hair, pink cheeks, blue eyes, had an enormous influence on Eames. Saarinen made his students think that what they were doing was important, that they should never settle for second best, and finally that everything in design connects —the thigh bone connects with the knee bone, the knee bone with the leg bone.

At Cranbrook, not only Charles but Ray worked with Eero Saarinen, Eliel's son. Ray said lately: "And there was Charles." Together Eero and Charles designed the "Organic Chair" in which they curved materials way beyond capacity. That led to an interest in plywood, which led Charles to notice that light, cheap plywood could be forced into more comfortable splints for the wounded during World War II. The Navy gave him a contract to experiment and develop the splints, which led to Eames designing enormous plywood fuselages for Navy gliders and the machinery to mould them.

With the war over, Charles developed moulded plywood chairs which were given their first show at the Museum of Modern Art. Beautifully successful, the exhibition had a slight marring touch; there were rumours that the backs fell off. In fact, some did. When the Museum of Modern Art set up six research grants for a Low Cost Furniture Competition, Charles Eames used his grant for the development of the now famous moulded plastic chairs, known as the Eames chairs.

Not long afterwards, Eames took on his present workshop, a shop that is as cool emotionally as its whitewashed walls. Although half a dozen projects are usually in work, with millions of dollars involved, including films for so enormous a corporation as International Business Machines, there is no sense of rush, of strain.

At first sight the shop looks quite empty until the details of its clutter emerge. Under pale-green fluorescent lights there are some shiny moulded chairs, with nearby, tacked on a wall, a beaded band, on the floor, some white chrysanthemums in a beige basket. From the rear comes the loud, niggling chatter of a table saw, the steady drum of a large spray gun, the gritty pinging of a sander, the grating, unsteady rhythm of a handsaw. On a trestle table there might be some lovely toys, bought by Charles and Ray in India where they spent several months on a brilliant project for the Indian Government. Holding up some God jewellery, great, golden, cheap ornaments for idols, Charles said: "These are nothing, but they couldn't be better."

The atmosphere of the shop is that of a relaxed, happy kindergarten with no problem children. The small staff, in truth, enjoy their working life, without being sloppily Pollyanna. Some of that enjoyment comes from the freedom and the discipline of the Eameses. Both are executives. They give everyone credit for brains until the proof of stupidity is in. They have the simple elegance of authority. The staff, for the most part, calls him Charles, but with the same respect in their voices that goes with "Mr. President." At the end of watching a day's work there, a friend from the Hollywood studios said, "No ulcers here."

That Hollywood producer had come over to run some of the films made by Ray and Charles. First he ran the exquisite short, called "The Toy Train," then the one-minute tour de force film, "De Gaulle," and then the "Communications Primer." Producer, director, narrator, and cameraman of this movie, Charles also wrote it, explaining at the opening of the film that these electronic brains would never relieve man of making the first incisive decision—what to feed the machine for feed-back.

In the course of looking at the visual explanation of the technique of the data processor, the viewer sees a variety of backgrounds. Among the hundreds of items flashing on are mathematical equations, details of Botticelli's "Primavera," waves smashing on a beach, logarithms, Chagall's lovers in the sky, Picasso's lovers on the earth; and a Penn photograph of the Auchincloss child, published in Vogue, December, 1953. Although Elmer Bernstein, who has scored and conducted most of the Eames films, wrote some brilliant music for this film, the most extraordinary sound was an Eames contribution. He stopped the music to let the sound of a data processor come through. These machines sound sometimes like a cello, with change of pitch and tempo, sometimes like the "prepared" piano music of John Cage or an electronic music by Edgard Varèse.

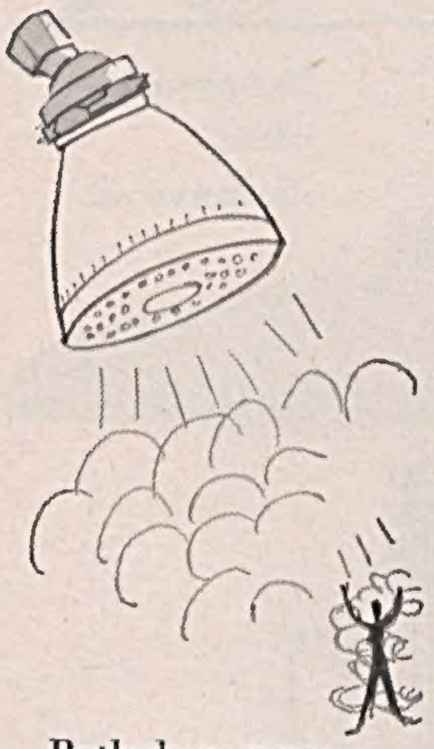
Later Ray and Charles made the movie, "Day of the Dead," luminous, tender, objective, human. After opening on a wide field of wild marigolds, the film switches to the dignified faces of Mexican craftsmen painting sugared candy skulls yellow and white, goes through the excitements and the solemnity of the whole day. Charles asked his friend, Edgar Kaufmann, Jr., to do the narration as his voice is cool, natural, distant, and distinct. The film has love, simplicity, excitement.

That kind of excitement was rather more than Professor Lamar Dodd of the University of Georgia expected when he asked the two Eameses, with George Nelson and Alexander Girard to do something about giving non-art students a sense of the joy of art. (No dates, nothing about form, nothing about colour values.) What the students got under the name "Sample Lesson" was a blast on all senses, a super-saturated three-ring circus. Simultaneously the students were assaulted by three sets of slides, two tape recorders, a motion picture with sound, and peripheral panels for further distraction.

Perhaps the place where Charles' delight in the old, in toys, in design, in fun, comes together best is in the new railroad for children, installed in Griffith Park, Los Angeles. This is not a pixie railroad but a real one with all its shabby mess pulled around itself, like a pin-curled housewife pulling a kimono around her. Reproduced to scale, the railroad has schmaltzy stations, a tunnel, rolling stock, steam and diesel locomotives, a sand tower with cups of sand; the whole thing, aged, dirty.

In the shop last winter, Charles suggested grapejuice cans for the roundhouse's lubricating oil cans, said that "it is good for kids to see what the old realities were like," and then decided to add a trestle and a hobo jungle; "it will be fine for birthday parties, but the kids will have to bring their own mulligan stew."

Discoveries in beauty



Bathology news—
bubble-showers

Autumn may be just a calendar page away. But as of 8/15/59 summer is still on—and on—across most of the country, and what tips the refreshment-scale now is this track of beauty news. . . .

Illustrated top left, a device for turning bubble-baths into bubble-showers. Aqua Spray Shower Head comes with two dozen soap pellets ($9*) for that many showers; fits on your own shower nozzle and delivers, on tap, a gentle rain of suds—followed by clear and cooling. By Elizabeth Arden. At Lord & Taylor.

Autumn—also winter, spring, summer—is when eyes need special attention. To give it: Max Factor's Eye Cream Plus—the plus being a battery of down-with-wrinkles oils and moisturizers. $1.50*. At Bloomingdale's.

Demonstrated below: one of the newest refreshment-genies to be contained in spray form—bath powder that arrives aerosol-chilled on your skin. Millot is the author of this news which comes, by the way, in a deliciously familiar fragrance—Crêpe de Chine. $3.50*. Saks Fifth Avenue.

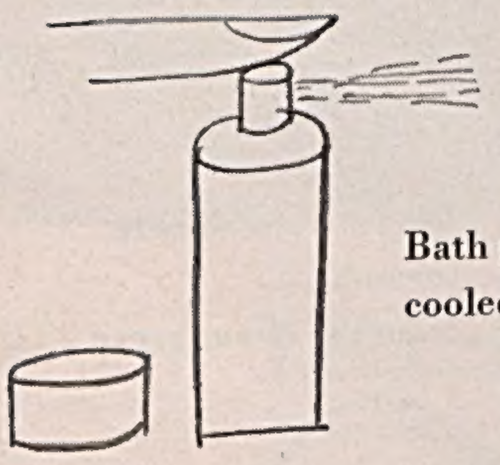


For the young eye—
new plus factor

For the sun tan that stalled along the way, there's a moisturizing sun-tan-coloured lotion to smooth on instead: Stendhal's Hydrosolaire. $6*. At Lord & Taylor.

To look for in sunglass-frames: what you look for in ordinary spectacles—comfort, proper balance. Shuron has them, untricked and up to spec, in grey or smoke-brown.

(*Continued on page 146*)



Bath powder—
cooled on delivery

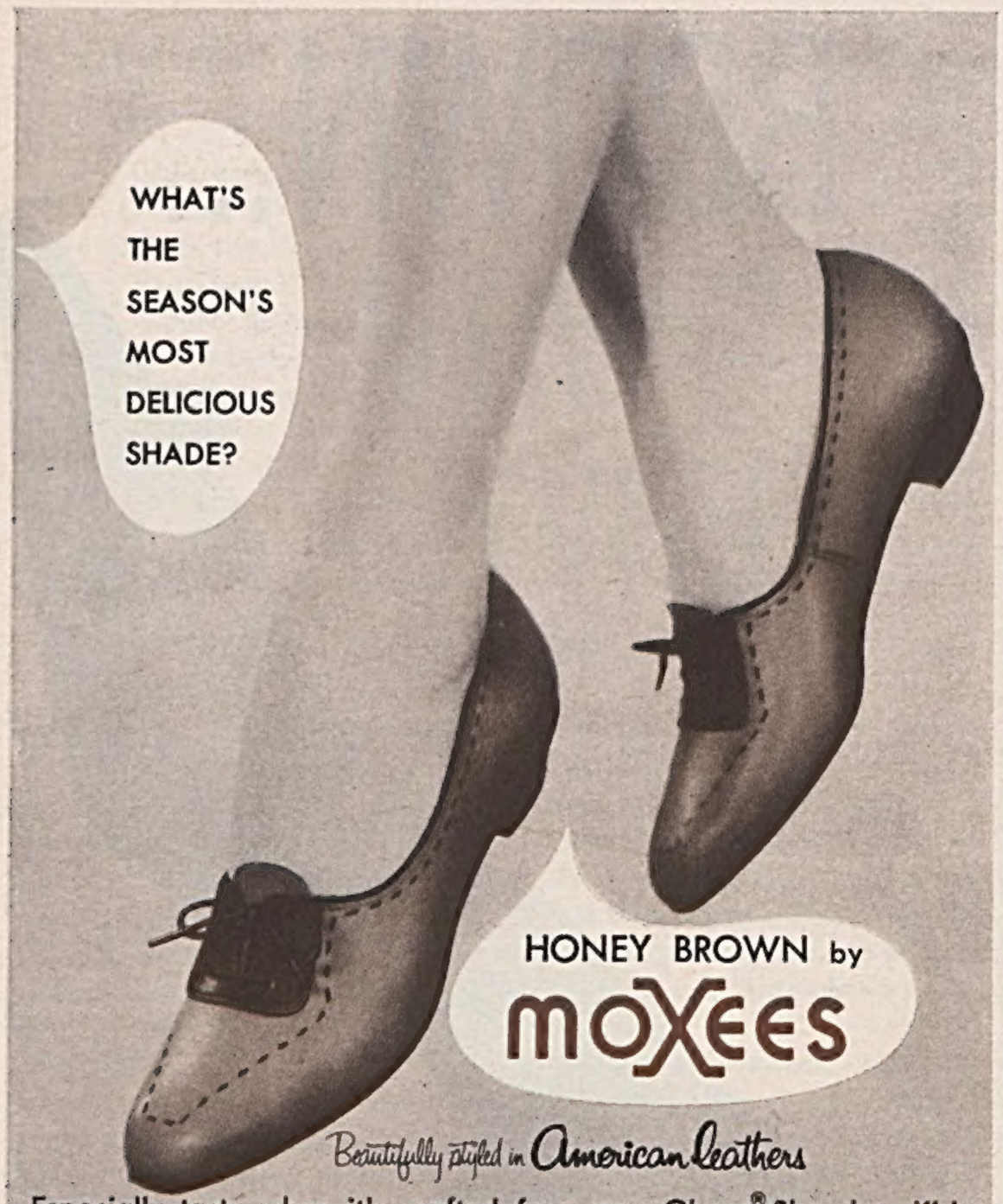
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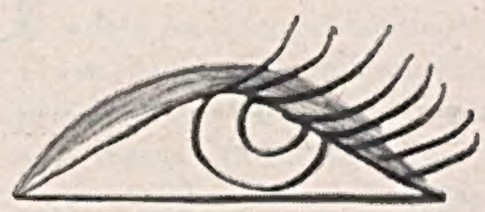


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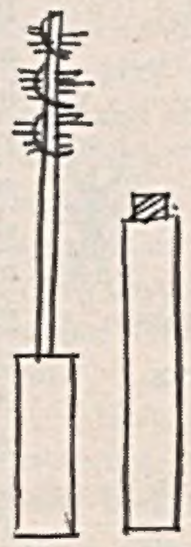
Discoveries in beauty



Eye-opener—
white
shadowed on

Remember what white did for lipstick? Well, Frances Denney has relocated the same frosty lighting principle in Opal Pearl eye shadow, which can be used straight or blended with other colours. $2*. At Altman's.

Mascara manufacturers seem to be constantly thinking up ways to make life easier for mascara users. From Maybelline, for instance, there's Magic Mascara which colours evenly and automatically with the little spiral brush sketched at right. $1*.



The next mascara—
spiralled on

Late summer fragrance: the tingly medley of orange, lemon, and verbena herbs that Helena Rubinstein calls Wood Fern Friction Cologne. $2*. Best & Co.

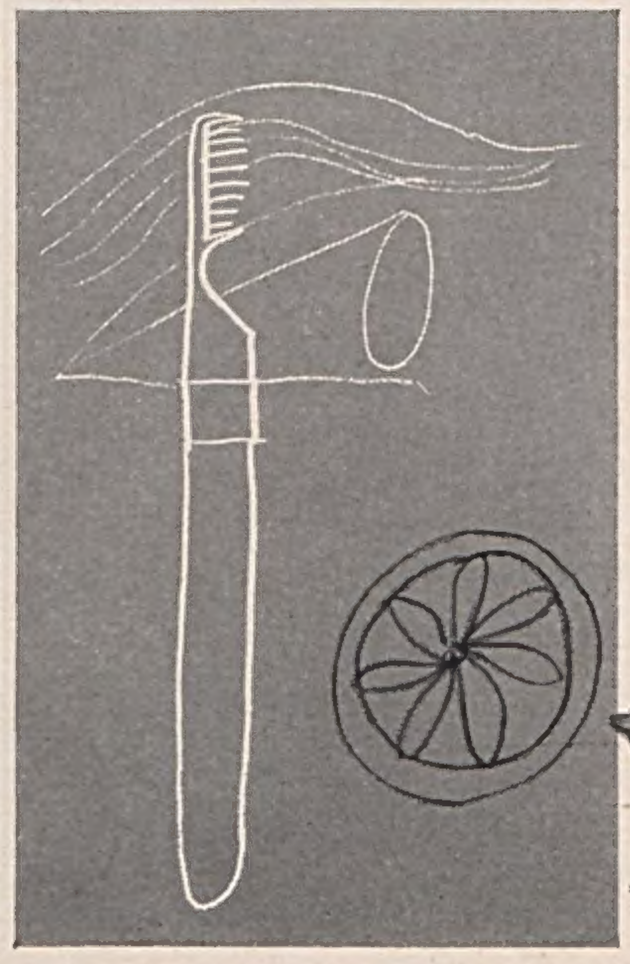
Faced with a climate of scorching sun at one end of the year and steam heat at the other, your skin obviously needs all the moisture it can get. New ally in that field: Pond's Moisture Base, which works as a night cream as well as foundation. $1*.

Mindful of the fact that *all* skin is subject to the de-moisturizing process, Estée Lauder has come up with an all-over lotion— Body Satinée, to be applied with a firm hand after bathing. $4*. At Bonwit Teller.

The eye-works in one tidy package: Twizzors for tweezing, Kurlash for curling lashes, Kurlene eye cream, $1.50* and the Lashtint Mascara with the news of a tiny comb for eyelashes. $1.50*.



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